

# MOTION PICTURE HERALD

*Congress Crime Show  
Gets "A" Playing Time  
—And It's All Free*

**REVIEWS** (In Product Digest): FOLLOW THE SUN, MA AND PA KETTLE BACK ON THE FARM, THE PAINTED HILLS, KON-TIKI, QUEEN FOR A DAY, THE SCARF, TARZAN'S PERIL, MISSING WOMEN, FOOTLIGHTS VARIETAL, FORT SAVAGE RAIDERS (In News Section): MY FORBIDDEN PAST

*Better Theatres*  
and THEATRE SALES

Market & Operating  
GUIDE Number

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*In Two Sections, Section I*

**MARCH 24, 1951**

## Spring at 1540 Broadway

● ● ● IN THE SPRING, a young man's fancy may, as Alfred Lord Tennyson wrote in his "Locksley Hall," turn to thoughts of love, but in the den of Friendly Leo, the Lion, vernal thinking is more concerned with those lovely grosses that bloom in the Spring, tra la. . . . And with the pictures which earn 'em. . . . And the campaigns which assure—or should Phil M say insure?—that said grosses will be earned, to the satisfaction of all concerned, down to and including John Q. Public.

▼ ▼ ▼  
● ● ● DURING THE NEXT FIVE MONTHS, Metro will be sending out a total of 18 features, and you don't need to be an Einstein to figure that means almost four pictures each month. . . . What's more, eight of the big ones will be in Technicolor. . . . And you don't have to be told the box office potential of Technicolor. . . . Or that John Q's interest in color, per se, has been stimulated not a little o' late by the rhubarb over rainbowed television systems. . . . But Phil M is digressing—this little homily draws its inspiration from some of the promotional activities presently under way at 1540 Broadway. . . . And, as someone surely has remarked ere this, one thing at a time.

▼ ▼ ▼  
● ● ● FOLKS AT 1540 are especially excited these mid-March days over "Father's Little Dividend," which will be going into release in April, and "Go for Broke," scheduled for availability the following month. . . . And, of course, there's the continuing drum-beating for "Quo Vadis." . . . (They will tell you, and proudly, too, "THIS is the year of 'Quo Vadis'.") . . . They think rather highly of "Father's Little Dividend" at Metro, and it wouldn't surprise them at all if the picture shaded "Father of the Bride" at the box office. . . . Which admittedly would be quite a feat. . . . Metro and its agency, Donahue & Co., have come up with a swell newspaper teaser ad campaign for the picture. . . . It comprises a series of cute baby photos, with text restricted to the three words of the title, lettered on the tyke's training panties, as they're known in the infants' wear trade.

▼ ▼ ▼  
● ● ● THE TEASERS WILL BREAK in some 150 newspapers of large circulation in 75 important cities. . . . Donahue & Co. estimates that over the course of the advance build-up the title of the picture thus should receive a circulation of \$5,000,000 per insertion, or for the entire campaign something in the neighborhood of 250,000,000 impressions. . . . That, you will admit, is newspaper's pre-selling with a vengeance. . . . Metro is not slighting the national magazines, of course. . . . The first copy already has broken in some April issues, and by the time the last ad appears in May issues some 32 mags. will be represented in the campaign. . . . It's Phil M's guess this means an aggregate circulation of upwards of \$2,000,000. . . . Promotional tie-ups for the pic, by the way, are figured at Metro as accounting for a further astronomical \$70,000,000 readership!

▼ ▼ ▼  
● ● ● AS FOR "GO FOR BROKE," Metro's "Battleground" successor, Phil M caught a glimpse of some of the roughs for the magazine ad campaign the other day, and they're corking. . . . They know how to key copy to picture content at 1540. . . . Meanwhile, "Quo Vadis" is in motion in a big way tie-up-wise. . . . Already some 40 manufacturers are set to turn out a varied array of products from a special set of 200 "Quo Vadis" patterns developed by the Knickerbocker Textile Corp.

Reprinted from  
Film Daily, March 13

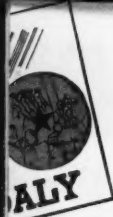
Along the  
BROADWAY

with PHIL M

♪  
"The grosses."







that bloom in the  
Spring...tra...la..."



MORE FROM  
PHIL M. DAILY  
(Issue of Mar. 15th)

**"'THE M-G-M STORY' IS THE  
GREATEST THING THAT  
HAS HAPPENED TO SHOW  
BUSINESS IN YEARS!"**

**—says Charles P. Skouras, Pres.,  
Fox West Coast Theatres**

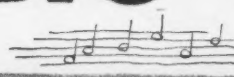
● ● ● THE BEST PLACE, IT WOULD SEEM, to sell pictures, is from the point of initial audience impact and that is from the screen. . . . And that, also, is not news. . . . But the way M-G-M does it in "The Metro-Goldwyn-Mayer Story" is something else again. . . . With Dore Schary and Lionel Barrymore seen and heard, the parade of coming Leo attractions—25 of them—is on view in black and white and in Technicolor. . . . Also, there are 58 members of M-G-M's player list on parade including many newcomers who will be seen for the first time. . . . The narration by Barrymore and Schary reflects a great deal of enthusiasm for the lineup of forthcoming entertainment and that, too, is as it should be. . . . This is an entirely new version of the item that was first shown last year during the TOA convention in Texas for showmen. . . . Here the comment is slanted for the general public. . . . It runs 60 minutes and may be booked for free, gratis, nothing—from the area exchange.

● ● ● HERE IS THE PROGRAM. . . . "Across The Wide Missouri," "An American In Paris," "Calling Bulldog Drummond," "Excuse My Dust," "Father's Little Dividend," "Go For Broke," "The Great Caruso," "Inside Straight," . . . Plus "It's A Big Country," "Kind Lady," "King Solomon's Mines," "The Magnificent Yankee," "Mr. Imperium," "Pandora and the Flying Dutchman," "People In Love," "Painted Hills," . . . And including, of course, "Quo Vadis," "Red Badge Of Courage," "Rich, Young and Pretty," "Royal Wedding," "Showboat," "Soldiers Three," "Teresa," "Three Guys Named Mike," and "Vengeance Valley."

**THE FASTEST BOOKING HIT  
IN FILM HISTORY!**

**Timely! Immediate Dating!  
Ask M-G-M Today!**

# TWO BIG WA

 The Big

# LULLABY BROADWAY



TEC

The pi  
'I Love th

STARRING

## DORIS DAY ★ GENE NELSON



ALSO STARRING

S.Z. SAKALL ★ BILLY DE WOLFE ★ GLADYS GEORGE ★ DAVID BUTLER ★ WILLIAM JACOBS

DIRECTED BY

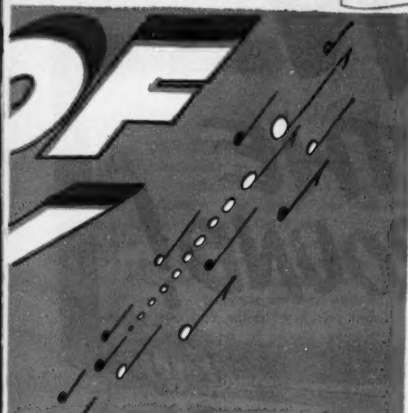
PRODUCED BY

Written by EA

# WARNER EVENTS!

Musical Event and

the box-office celebration  
for the day you open!



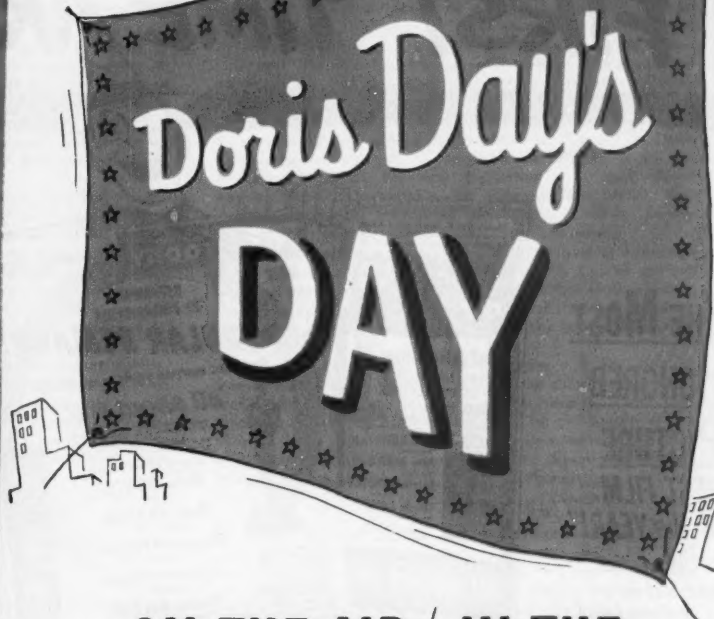
COLOR BY  
**TECHNICOLOR**

Picture that introduces  
**the Way you say Goodnight\***  
and ten other top tunes

ON



RL BALDWIN Musical Direction by Ray Heindorf



**ON THE AIR! IN THE  
PAPERS! IN THE STORES!  
IN THE NEWSREELS!**

***Wire! Phone! for particulars!***

Chairman: DORIS DAY'S DAY  
WARNER BROS. PICTURES  
321 WEST 44TH ST., N. Y. C.  
TELEPHONE CIRCLE 6-1000

# "EVEN" BIGGER THAN THE FIRST TIME AROUND!

## THE MOST HONORED PICTURE "BEST FILM of the YEAR!"

- N. Y. Film Critics
- Nominated for Academy Award
- Cleveland Film Critics
- San Francisco Film Critics
- N. Y. Newspaper Guild
- London Daily Telegraph
- Saturday Review of Literature
- A. P. Hollywood Correspondents Poll
- CBS Public Poll

**FOX TODAY** Don't Own U.S.A. N. Tonight Last Picture at 10:15 P.M.

**RETURNING TO PHILADELPHIA**  
**BY POPULAR DEMAND**  
The picture everyone wants to see AGAIN!

**'all about eve'**  
The most honored picture of the year!  
The most honored cast of the year!

**Bette DAVIS**  
"Best Actress"  
**Anne BAXTER**  
"Best Actress"  
**George SANDERS**  
"Best Supporting Actor"  
**Celeste HOLM**  
"Best Supporting Actress"  
**Thelma RITTER**  
"Best Supporting Actress"

**all about eve**

**ANOTHER CHANCE TO SEE THE PICTURE**  
The most honored picture of the year!  
The most honored cast of the year!

**FOX TOMORROW** Last Day! Gary Cooper in 'U.S.S.'

**FOX TODAY** Don't Own U.S.A. N. Tonight Last Picture at 10:15 P.M.

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**Anne BAXTER**  
"Best Actress"  
**George SANDERS**  
"Best Supporting Actor"  
**Celeste HOLM**  
"Best Supporting Actress"  
**Thelma RITTER**  
"Best Supporting Actress"

**all about eve**

**ANOTHER CHANCE TO SEE THE PICTURE**  
The picture that has brought more Academy Award nominations than any other in history!

**FOX TODAY** Don't Own U.S.A. N. Tonight Last Picture at 10:15 P.M.

**RETURNING TO PHILADELPHIA**  
**BY POPULAR DEMAND**

**THE MOST HONORED PICTURE OF THE YEAR!**  
Nominated for ACADEMY AWARD in "BEST ACTRESS"  
Nominated for ACADEMY AWARD in "BEST SUPPORTING ACTRESS"  
Nominated for ACADEMY AWARD in "BEST SUPPORTING ACTRESS"

**THE MOST HONORED CAST OF THE YEAR!**  
**BETTE DAVIS**  
"Best Actress"  
**ANNE BAXTER**  
"Best Actress"  
**GEORGE SANDERS**  
"Best Supporting Actor"  
**CELESTE HOLM**  
"Best Supporting Actress"  
**THELMA RITTER**  
"Best Supporting Actress"

**THE MOST HONORED PRODUCER OF THE YEAR!**  
**DARREY E. ZANUCK**  
Nominated for ACADEMY AWARD in "BEST SUPPORTING ACTRESS"

**THE MOST HONORED DIRECTOR-WRITER OF THE YEAR!**  
**JOSEPH L. MANKIEWICZ**  
Nominated for ACADEMY AWARD in "BEST SUPPORTING ACTRESS"

**THE PICTURE EVERYBODY WANTS TO SEE AGAIN!**

**'all about eve'**

**Bette DAVIS**  
**Anne BAXTER**  
**George SANDERS**  
**Celeste HOLM**  
**Thelma RITTER**

Bring it back for Greater Business!  
"EVE" IS THE HOTTEST  
DATE AROUND!

There's No Business Like **20** Business!  
CENTURY-FOX



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 182, No. 12

March 24, 1951



## An Exposition of What?

A NUMBER of New York exhibitors recently have banded together to develop ways and means of stimulating attendance and of increasing the public's opinion of films generally. The group has examined many ideas and suggestions. Among those that have received initial approval is one for a great exposition of the motion picture industry to be held in the Fall in Madison Square Garden, Grand Central Palace or one of the large armories.

While any serious, unified approach to the problems of helping the box office and the industry's status deserve all possible assistance, it would appear that the matter of an industry exposition has yet to be thought out. Before deciding on an exposition, it is essential that agreement be reached on what is to be exhibited. Any other approach would be like starting production on a picture before beginning to write the script.

No exposition which would contemplate revealing to the public details of production methods, such as set construction, use of process shots and the like, should be hastily entered into. Already, through the production of films with studio backgrounds, a part of the wonderful illusion of picture making has been lost. While it is true that everyone who goes to Hollywood wants to visit a studio, it has not been proved that such visits increase film appreciation or attendance at the visitors' home theatres.

If the planned exposition aims at featuring screen personalities rather than a show of studio operation, before making final arrangements it would be well to be certain that a sufficient number of stars would be on hand. In considering this aspect it must be remembered that not all screen personalities are impressive off the screen and few are trained performers for personal appearances.

In a true sense, every theatre puts on its own "motion picture exposition" at every performance.



## Rhoden on Showmanship

LAST week the news pages of the *Herald* carried a full report of the address given by Mr. Elmer Rhoden, president of Fox Midwest Theatres at the 17th annual Quigley Awards luncheon in New York City. His words made a deep impression on all who heard him. He emphasized that the future welfare of the industry depends on good showmanship.

In order to recognize adequately successful entertainment showmanship from Hollywood, Mr. Rhoden advocated the establishment by exhibitors of an annual award for the picture that provided "the most entertainment for the least money." That is similar to the proposal made many times on this page by Mr. Terry Ramsaye that the best picture is not the one that grossed the most but the one that grossed most satisfactorily relative to its production cost.

No matter whether an exhibitor operates one theatre or a large chain, the motion picture business was not made—nor can it prosperously survive—without generous doses of energetic and intelligent showmanship. So far as showmanship is concerned that point applies equally to production and distribution.

## Admit Children Free?

THE action taken recently by Mr. Harry C. Arthur, Jr., president of Fanchon and Marco, in extending free admission to children under 12 from one theatre to thirty-four houses in the circuit is something to be watched with keen interest. Like many questions, the matter of free admission has two sides. The traditional view has been that it is a bad practice because people do not appreciate what they do not pay for and because, in most cases, the revenue from children's admissions is vital to the exhibitor's whole operation.

It was the drive-in theatre—with almost universal free admission of children under twelve—that first seriously challenged the old tradition on admission prices for youngsters. To meet the competition of drive-ins some regular theatres have adopted the same practice. However, the action taken by Mr. Arthur is not in any way directly related to drive-in admission practices. He took the action as a bold, direct way of rekindling attendance by children. It is certain that if children grow up strange to the theatre, it will be doubly hard to win them as patrons when they are adults.

After all it must be remembered that the level of admission price, or none at all, is but a means to the end of getting good children's attendance. Time will probably show which is the best way of accomplishing this end. But time will not show how to get lost generations of children back to motion picture theatres.

No matter whether an exhibitor agrees with the idea of free or nominal admissions for children, he should go over his records and determine whether he is getting the same proportional attendance of children now as he did before World War II. If he is not, it is vital for his own welfare and that of the business, that he develop his own effective means of bringing the children back in proper numbers.



Both Columbia and the Stanley Kramer Company are to be congratulated on the arrangement under which Mr. Kramer's firm will deliver 30 pictures over the next five years. Mr. Harry Cohn, Columbia president, in making the announcement, said, "This is the most important deal we have ever made." Exhibitors will be glad to know that Mr. Kramer's proven production talents will be supported by a major producing-distributing firm and that in this way the number of his films will be increased far beyond the level possible in independent activity.



The cycle would seem to have been made completely with Zenith in Chicago continuing effective promotion of its Phonevision system to make the public pay for home television, and two theatres in the New York area presenting free television of the Senate Crime Investigating Committee hearings.



Quote of the Week: "Television, our figures show, does not account for more than a two per cent decline in attendance," said Mr. Jerome Pickman, acting national director of advertising and publicity of Paramount at a press conference at the studio this week.

# Letters to the Herald

## Third Dimension

TO THE EDITOR:

We feel that with the onset of television, third dimension would be a great godsend to the industry. We think that people would return to the theatre as in the first days of the talkies. We hope that it is in the process of development and that the public will be informed of its coming very soon.

We also feel that the motion picture business is just beginning and that we will have many years of success if Hollywood would listen to the cries of the exhibitor for more family pictures, and down-to-earth ones, instead of listening to the few who want the pictures made for their own circles and not for the general public.—ALBERT HEFFERAN, *Evart Theatre, Evart, Michigan.*

## Publicity Timing

TO THE EDITOR:

I think we need more thought regarding the proper timing of publicity. Then when the distributor tells the public "what to see" we local exhibitors (in small and large towns) can shout to the high heavens "where and when" to see it. This can be done through spot publicity at the point of purchase. Pictures should be sold through the exhibitor instead of to the exhibitor.—T. R. GLESNE, *Swan Theatre, Mediapolis, Iowa.*

## No Threat

TO THE EDITOR:

Having just looked at my first television program, I cannot understand what we exhibitors are worried about. If they are all like I saw, all we need do is make sure that we have a good program and a good screen, with plenty of light on the latter . . . and who would look at television outside of sports? A good picture from the producer along with the above and we can do business!—C. D. WEISER, *Middlesburg Theatre, Middlesburg, Pa.*

## Too Much Drinking

TO THE EDITOR:

I'm still plugging for elimination or at least subduing of uncalled for drinking and smoking scenes in pictures. In the smaller towns much criticism is aimed at the movies as a result and business is lost that would be forthcoming from good clean wholesome pictures. But mine is a voice lost in the wilderness.—W. D. RASMUSSEN, *Princess Theatre, Parkersburg, Iowa.*

## MOST SUCCESSFUL AWARD LUNCHEON

To the Editor:

I want to compliment you on one of the most successful Award luncheons that I think Quigley Publications has held. This year more than ever there seemed greater interest in the campaigns submitted by candidates for awards, not only by advertising and publicity representatives for the companies, but the top echelon as well. Also, I think that Elmer Rhoden gave us all something to think about in his analysis of distribution and exhibition.—STEVE EDWARDS, *Director of Advertising and Publicity, Republic Pictures, New York City.*

## Generous Coverage

TO THE EDITOR:

We are making an effort to keep executives in the industry well posted on the society's value to their companies and to their employees. You folks have been more than generous with your enthusiastic coverage of society events, and sympathetic in your reporting of the more important things that we do. This is extremely helpful.—BOYCE NEMEC, *Executive Secretary, Society of Motion Picture and Television Engineers, New York City.*

## Quality Reissues

TO THE EDITOR:

We say "more power to reissues," and a definite refusal to use any reissue that is less than excellent based on present standards. The producers should select the pictures featuring the big name stars more carefully. They're hard to build up but easy to knock down. It is better to have fewer pictures that are long on quality.—*Canadian Exhibitor.*

## Giveaways

TO THE EDITOR:

Are giveaways, cash and otherwise, actually box office builders now? I am giving cash away and so is my competition. I feel that I am now robbing the other night's take. How about a discussion in the HERALD?—Orange Drive-In Theatre, Orange, Calif.

## Transfusion

TO THE EDITOR:

The movie business will be washed up unless it gets new blood to create allure. Pension the old standbys so we can develop new types and idols and cut out the double feature production idea. We also need a Government subsidy for the small theatre owner.—ARCHIE FINEMAN, *McKee Theatre, Pittsburgh, Pa.*

## New Crop

TO THE EDITOR:

To improve box office receipts, the producer will have to cater to a new crop of movie-goers because the old ones are tired of the same Hollywood hokum. Realism will have to take its proper place.

Television has tapped the box office, reduced it to the lowest ebb. Motion pictures must bring to the box office customers who will be able to support theatres.—MAURICE BROWN, *Brooklyn, N. Y.*

## Important Teens

TO THE EDITOR:

In our territory we find that the male and female teen-agers make up a large percentage of attendance. When we get the teenager in the theatre we've got the rest because they are our best group for word-of-mouth advertising. They really get excited when they like a picture.—ROX SERRAO, *Roxy Theatre, Ford City, Pa.*

## Color Clicks

TO THE EDITOR:

I think that movies, nowadays, are better than ever. The public goes for Technicolor and there is plenty of that in every type of picture. Our patrons go primarily for Westerns in Technicolor. I hope they keep up the good work to prove that "Movies Are Better Than Ever."—Exhibitor, *Sunnyslope, Ariz.*

## Westerns Best

TO THE EDITOR:

Our theatre is a small one and in a small mining camp. We buy the majority of our pictures from Republic and they are usually Westerns. Those are the kind our patrons like. Roy Rogers, Allan "Rocky" Lane, Rex Allen, Monty Hale, William Elliott, Andy Devine and Tim Holt are the big draws.—JAMES LANSDIN, *Lansdin Theatre, Clairfield, Tenn.*

# MOTION PICTURE HERALD

March 24, 1951

## ON THE HORIZON

*Developments and trends that shape the motion picture industry's future.*

KEFAUVER'S show is SRO and TV is very, very happy Page 13

TERRY RAMSAYE Says—A column of comment on matters cinematic Page 16

INDEPENDENT producers now are singing, "Back to work we go" Page 17

HEARINGS into alleged Communism in Hollywood are opened Page 20

CIRCUIT executives congratulate Quigley Award winners Page 21

ARTHUR LOEW anniversary marked by "Teresa" sales campaign Page 22

ALLIED seen ready to discuss joining arbitration system Page 22

BRITISH cut in ticket tax called unlikely at this time Page 24

COMPO development delayed by reluctance of exhibitor groups Page 26

JOHN B. EAMES, local exhibitor, honored by his home town Page 28

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BRAZIL begins film production with new studio activity Page 34

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tickets, and a total of 5.8 cents spent for recreation. The old figures were 1.7 and 2.9.

► Distributors are paying careful heed to preview tests and reactions, frequently changing titles and methods of release as a consequence. For instance: the UA Stillman "Sound of Fury" is to have a new title; MGM's "Red Badge of Courage" will go out as an art house release; 20th-Fox's "U. S. S. Teakettle" becomes "You're In the Navy Now"; and Paramount's "The Goldbergs" has become "Molly."

► The last nickel entertainment is on the way out. Juke box operators meeting in Chicago this week said rising costs were cutting profits and they soon would have to plug up the five cent slots on the music boxes.

► Word comes from Europe that movies are partly responsible for drumming up the interest of European business in increasing production per worker with the showing of films on United States productivity. The subjects range from milking cows to machine tools.

► Advertising to combat the stay-home-and-watch television feeling is being stepped up with the appearance of jingles and slogans like "Go Out to the Movies" on subway and public vehicle display cards.

► The Federal Government and the State Governments of North Carolina and Wisconsin are exchanging information on income tax returns. The Internal Revenue Bureau hopes to extend this reciprocal arrangement to three more states this year—as yet unchosen—and eventually to all those having state income taxes.

► The rage for billing by all talent concerned in a production, started by the motion picture business and climaxed by the recent Screen Writers Guild contract specifying credits for everybody, is reaching out into other industries. A new restaurant near Radio City in New York, gives 24-sheet billing to the architect, architectural engineer, design engineer, and 14 others.

► The industry will promptly fire any employees who refuse to cooperate with the House Un-American Activities Committee during the renewed hearings on alleged Communist activity in Hollywood. Film workers who say they were but are not now Communists and that they hate Communism now and will fight it will probably continue at their jobs.

► Television set sales would slump 40 per cent or about \$600,000,000 a year if the 10 per cent manufacturers' excise tax were hiked to 25 per cent, as proposed by the Treasury, according to a study prepared by a firm of economic consultants for the Radio and Television Manufacturers Association.

► Tremendous success of the all day television programs of the Senate Crime Investigating Committee hearings in New York will make both television program directors and exhibitors planning large screen television installations re-examine their ideas of what the public wants in television.

► Best bet is that the film industry will still come off relatively unscathed when Secretary of the Treasury Snyder appears before the House Ways and Means Committee on April 2. Insiders feel Mr. Snyder will not ask too much in the way of further tax increases over what he asked in February.

► The Federal Bureau of Labor Statistics has decided more of the average large city family's spending dollar goes for motion picture admissions than formerly did, even though movie going accounts for a smaller percentage of the total being spent for recreation. The Bureau's newest "weighing" of figures used in its index shows 2.2 cents of every spending dollar used for film

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# This week in pictures



TESTIMONIAL, for Y. Frank Freeman, vice-president of Paramount Pictures, and chairman of the Association of Motion Picture Producers. Leaders in California civic, political and industrial life, and of the motion picture industry paid tribute at the dinner in the Beverly Hills Hotel. Mr. Freeman was given a plaque signed by all members of the AMPP board, and a gold-banded gavel. Above, at the presentations, which marked his tenth year as AMPP chief, are Louis B. Mayer, toastmaster; Lt. Gov. Goodwin Knight; Mr. Freeman; Willard Keith, Los Angeles civic leader; and Gov. Earl Warren.

J. HAROLD HARRIS, long with J. H. Griffith amusement interests, has been elected a vice-president of Theatre Enterprises, Inc. The Texas circuit operates in six states.



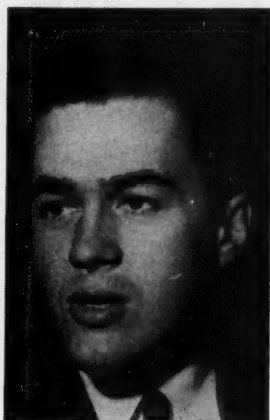
AT THE LUNCHEON TESTIMONIAL in the Washington Variety Club, honoring producer James S. Burkett. Seated, Buster Root, George Werner, Mr. Burkett, James Ribnitzki; standing, George Wheeler, Max Cohen, Nat Rosen, Walter Davis.

TESTIMONIALS, for contributions to world Brotherhood. L. M. Giannini, left, and General Carlos P. Romulo, right, stand with Charles Skouras, at the National Conference of Christians and Jews Los Angeles dinner, over which he presided. The banker and diplomat were awarded scrolls and medals.





A. E. BOLLENGIER, who last week became treasurer at the New York home office for the new United Artists management. A CPA specializing in film finance, he came from the Hal Roach Studios.



By the Herald

CHARLES AMORY, who has been put in charge of a new department at the Eagle Lion Classics New York home office. He will handle and sell foreign films of special quality.



MR. AND MRS. BERNARD J. LEAVITT receive the traditional Hawaiian welcome at Honolulu. He is head of the Leavitt circuit of California and Arizona. The vacationing couple were guests of L. P. Rosen, of Royal Amusements.



BIRDS OF PARADISE are christened "Debra" and "Paget" in Sydney, Australia, honoring the star of the 20th-Fox film, "Bird of Paradise." The birds then were put on their way here where they will be used in the campaign.



THE INDUSTRY benefits from Park Theatre, Everett, Mass., manager Leo Brotman's enterprise. An exhibitor, but also a film delivery service owner, Mr. Brotman, covering Boston's North Shore, advertises theatres in general.

QUEEN ELIZABETH at ABC Elstree Studios, escorted by Sir Michael Balcon. Shown: Sir Henry French, British Film Producers Association director; Ronald Neame, producer; Dr. Eric Fletcher, M.P., deputy chairman of Associated British Picture Corp.; C. J. Latta, ABPC managing director; Robert Clark, director of production; and Vaughan N. Dean, general studio manager.





"BIG, COLORFUL SPECTACLE!" was how the New York *Daily News* hailed "Bird of Paradise," 20th Century-Fox's Technicolor epic of the south seas. Left, Jeff Chandler and Mary Ann Ventura swing and sway the Polynesian way. Also starred are Debra Paget and Louis Jourdan.



LUCKY GIRL is Coleen Gray, right, who gingerly feels the blue waters of the Mediterranean on location in Italy for "Lucky Nick Cain." Coleen stars opposite George Raft in the Kaydor thriller released by 20th Century-Fox this month.

TURNABOUT on New York location, right, for "I Can Get It for You Wholesale," as dapper Dan Dailey views co-stars Susan Hayward and George Sanders through the camera's eyes. The screen adaptation of the famous best-seller has been heralded as "a superb film that should easily prove a hit at the box office."



"A CLASSIC!" is what they are saying in New York about "Fourteen Hours," which is holding packed audiences at the Astor breathless. Left, Richard Basehart and Barbara Bel Geddes in a scene from the film, which *Life Magazine* called "hard to beat for sheer edge-of-the-ledge suspense." Paul Douglas also stars.

GRAND NEW TEAM are Anne Baxter and Glenn Ford, right, who play Mr. and Mrs. Ben Hogan in "Follow the Sun," which world premieres this week in Fort Worth, Texas.



(Advertisement)

# KEFAUVER SHOW IS SRO AND TV'S SO-O HAPPY!

THE Congressional committee stole the show.

For four days last week and early this week the strictly unrehearsed show put on by the Kefauver committee won the attention night and day of millions of citizens in this and every other business. And it laid 'em in the aisles.

"Biggest production ever," was the verdict of motion picture, radio, and most of all, television showmen. Most delighted, of course, were the television executives who in recent months have been outbidding each other, between ulcer attacks, to see who could pay the highest price for talent they thought the public wanted. This time it was handed to them for free.

The motion picture industry, standing on the sidelines, tried to make the most of it. Proponents of theatre television said it showed the advantages of having equipment and proceeded to demonstrate, even to inviting the public in free and supplying lunch,

When the vocal and photogenic Senator Kefauver and his supporting cast appeared on the coast last week, television reported proceedings in toto—and how! According to William R. Weaver, *Herald* Hollywood editor, the entire production community was jolted out of its complacency at this script-less, unrehearsed smash picture success. Mr. Weaver tells about it on page 35.

on the ground that it was worth it to show the public that the theatres, too, had television. Paramount took occasion to claim that its theatre television system was better than others because the show could be edited and shown at convenient times.

## Show's Cast Needed No Rehearsals to Be Good

The cast that paraded before Senator Estes Kefauver's Senate Crime Investigating Committee at the Federal Building in New York ranged from former Mayor William O'Dwyer to underworld boss Frank Costello (better known by now as "the man without a face"), and the Damon Runyon-esque Police Commissioner of Hoboken.

Interest in the hearings, already high and tinged with amused over-tones when Frank Costello took the stand and let the hands tell their own eloquent story (he refused to testify unless his face was kept out of the TV picture) reached a fever pitch with the appearance before the committee of Mr. O'Dwyer, now U. S. Ambassador to Mexico.

The effects of the telecasts could be felt



Photos by the Herald

FREE television in the theatre, supplanting, in this instance, "Vendetta" and "The Company She Keeps." More than 1,000 persons each day took advantage of the offer. The scenes are at the Century Circuit's Marine theatre, Brooklyn. They were duplicated at its Queens theatre. The free show main buffet luncheon was manager Walter McEachern's promotion from a nearby Chinese restaurant. At both houses, customers told the management their appreciation of the service. In the Marine, lawyers, law students, housewives, school pupils were among the audience. Brooklyn school principals said they were interested in the opportunity to show students a democratic process in work, and praised the theatre circuit.



in every phase of the city's life. In the homes, women neglected their housework to follow the broadcasts which were picked up by station WPIX and relayed to all other stations and networks; there were reports of house parties everywhere.

In thousands of offices, employees crowded around radios to hear the O'Dwyer testimony which was being broadcast by WMGM. Others deserted work to crowd bars and grills where television sets were going full blast. Ticket brokers on Broadway were complaining that their business was lax and only the hit shows were pulling customers.

Said one: "It's a good thing for us that attraction down at the Federal Building is going to close soon."

Similar comment was echoed by department stores, schools, retail stores and even taxi drivers.

The theatres, seeing an ideal occasion for tying in to television, made the best of their opportunity and introduced a new high in public relations.

On one day, five houses in the metropolitan area had portions of the telecasts on their screens, with audience reaction reportedly very satisfactory. The Paramount thea-

tre on Times Square recorded several hours of testimony and presented it in an edited version during the evening show.

The Paramount records the broadcast on film off the face of the television tube and then processes the reels in record time. Theatres of the Century Circuit permitted the public to come in free and watch the large-screen TV show. That chain's Queens in Queens Village went the others one better. Doors opened at 9:45 A.M. and stayed open through the entire day. Bernard Seiden, manager of the Queens, kept morale high by tying up with a local diner and serving coffee and sandwiches free in the mezzanine. He said attendance Monday morning was "fairly high" considering the day and the hour. At the same circuit's Marine theatre in Brooklyn Tuesday a similar free lunch was served by courtesy of a neighboring Chinese restaurant.

Other houses carrying the telecasts on their screens included Fabian's Fox theatre

(Continued on page 16, column 3)

# “Well, boys...thanks to Paramo CHRISTMAS COMES TWICE THIS and Hope's your Springtime

...I'm Brainy Baxter, Bob's girl. Come on with  
me down Runyon's Broadway for laughs that'll bring  
CHRISTMAS GROSSES IN THE

"December in Times Square and Bob sports a Palm Beach suit! The storm of laughs is under way."

"No wonder Broadway breaks into song — that great 'Silver Bells' hit—when these Santas take over!"

"Bob and I harmonize a new lullaby of Broadway—this one's called 'It Doesn't Cost A Dime To Dream'."

"The night-club gals give me great support in that bouncy number, 'They Obviously Want Me To Sing'."



"Get this scene! It's Bob giving a down-to-earth performance as his own aunt. It's an absolute howl!"

"The big racetrack sequence is a Runyon riot—funnier than any thing—even in 'Sorrowful Jones'."

"That fabulous Lemon Drop Kid certainly thinks of the darndest places to deposit his Christmas money."

"And you'll meet more wonderful Damon Runyon guys and gals than in any Runyon picture yet!"





unt  
YEAR  
Santa...



SPRING

**BOB HOPE**

MARILYN MAXWELL · LLOYD NOLAN · JANE DARWELL

in  
**DAMON RUNYON'S**

**THE LEMON DROP KID**

**LEMON DROP  
TIE-UP  
SWEETENS  
BUSINESS**

Get the pressbook!  
Great pre-selling  
including big Lusk  
Lemon Drop tie-up!



with  
**ANDREA KING · FRED CLARK · HARRY BELLAVER**

Produced by **ROBERT L. WELCH** • Directed by **SIDNEY LANFIELD**

Screenplay by Edmund Hartmann, Robert O'Brien and Frank Tashlin • Additional Dialogue by  
Irving Elinson • Story by Edmund Beloin • Based on Damon Runyon's "The Lemon Drop Kid"

Paramount's Spring Clean-Up also in-  
cludes "THE MATING SEASON," Cecil  
B. DeMille's "SAMSON AND DELI-  
LAH," Alan Ladd in "APPOINTMENT  
WITH DANGER"—and many more!

# Terry Ramsaye Says

Y FRANK FREEMAN is encouragingly objective in his quoted advice in Hollywood to the effect that a House Committee investigation of motion picture figures concerning their kinship with Communism is not to be taken as an attack on the industry of the motion picture. He sees the inquiry coming up as concerned with individuals. Clearly enough some individuals have invited the question.

There is along with that a decided cogency in Mr. Freeman's suggestion that if we are to have such an inquiry about the motion picture it should be extended to "Communists in Government, schools, newspapers, radio, television and defense industries."

We clearly enough have occasion to inquire, these war-tense days, into the ideologies of the people in the business of the promulgation of what is expected to be information to the people spending their lives and resources in a war of ideas.

As to Mr. Freeman's suggestion for extension of the inquiries into other areas, it is appropriate to bring attention to the newly published "Washington Confidential," written by Jack Lait and Lee Mortimer, journalistic geniuses in research on organized and disorganized sin in high, and often political, places in the current state of the Republic. Apparently the Un-American Activities Committee could have quite a constructive time of it exploring sex-and-Communism in the nation's capital.

A NOSTALGIC fireside hour may be spent with the pages of "Lest We Forget," that annual compilation of notes on showfolk who have passed to their reward in the year, by the devoted Paul E. Glase of the Embassy Theatre at Reading, Pennsylvania. The issue for 1950, his fourteenth, is just to hand.

Most of us are familiar enough with the flow of events not to be surprised by such names as William A. Brady, or Al Jolson, or Maurice Costello. But others are more poignant reminders reaching back into other years—Bull Montana, the Fairbanks discovery of Triangle days—Charles Darnon of the *New York World* and once dean of dramatic critics—Arthur Stringer, who wrote "The Perils of Pauline" and fifty novels—Christy Cabanne, player and director with classic early Biograph, of the historic Cabannes, founders of St. Louis.

There are, by our count, 140 name-worthy in Mr. Glase's list of departed of 1950, and of those only five managed to

conceal their ages, or what they may have used for that figure, to the end. The remaining 135 averaged 68½ years—the youngest, 38 years, was Ronald Graham, stage, radio and screen, and the oldest George Bernard Shaw, aged 94. The talent average is better than in the publicity department. The other day *Advertising Age* checked 109 obituaries of advertising managers and agency personnel in 1950 and found an average of 57½ years. In 1948 life expectancy in the United States was 67.2 years.

Probably nobody knows what it is now.

LAURENCE STALLINGS, who has been busy with this and that and sundry plays and books for some years, has come at last to what might be considered a steady job. He has been engaged to put all of the story properties of Paramount, acquired in the last thirty years, under his arm and take them home down to Palm Springs and lock them over. There are thousands of them and it just might be there is a picture in one of them. Then after he is through with that Mr. Stallings, it is said, "will re-examine old Paramount pictures for prospective remakes."

That is going to take quite a spell.

The announcement closes with: "There is no time limit for the undertaking."

THE TABLE CLOTH calculators of the literary trade have come up with estimates that would indicate that if the heirs, successors and assigns of William Shakespeare had their rights protected, as for example real estate is, the royalties for 1950 would total about \$500,000. That of course would be before the agents took their ten per cent bite and the tax collectors had laid on their heavy hands. However, the residue would probably be a fair return for a producer without a new idea or even a new script in three hundred and fifty years. The stuff is sacredly musty and dusty, but there are always new customers arriving. Shaw had a word for it: "Bardolatry."

PUBLICITY announcement, as is: "Flame, a fifth generation descendant of Strongheart, once famous film dog, has been engaged by Universal-International to play Dick Powell in a previous incarnation in 'One Never Knows'."

When you say that, mister, smile.

## KEFAUVER

(Continued from page 13)

and the RKO Fordham in the Bronx. Fabian's Palace in Albany also had the Kefauver committee on its screen prior to the start of the regular film program but, despite local interest, the attraction was said to have lured few extra customers.

Record television audiences were attracted early in the week when Ambassador O'Dwyer was asked to reveal his past connections with figures from New York's gangsterdom. The sharp exchanges between the witness and Senator Tobey were particularly effective and dramatic on television which caught every expression in the face of Mr. O'Dwyer.

The size of the TV audience varied with the time of day but increased considerably as the committee added evening sessions to its regular schedule. With about 2,250,000 sets installed in the New York area, it was estimated that the number of viewers fluctuated between 1,500,000 and 4,500,000 during the day and may have risen to 10,000,000 at night.

The transmissions were carried on the television network and broadcast in 22 cities along the eastern seaboard and in the mid-west. The national audience was said to have ranged up to 30,000,000.

The telecasts of the hearings pushed practically all other programs off the air. Sets in public libraries were turned on. District Attorney Frank S. Hogan, who had furnished considerable data to the Senate group, watched the O'Dwyer testimony on a set in his office where he was joined by several judges from the city courts. There was a set too at City Hall.

Non-interconnected stations got their version of the crime probe via kinescopes. Paramount Television recorded the telecasts for later presentation on KTLA-TV, the Paramount television outlet in Los Angeles.

## Official Thanks Industry For Festival Participation

Edward G. Miller, Jr., Assistant Secretary of State, this week expressed his thanks to the film industry for its participation in and contribution to the Uruguayan Film Festival.

In a letter to John G. McCarthy, Motion Picture Association of America vice-president in charge of international affairs, Mr. Miller said, "The participation by the United States film industry was absolutely essential to making the occasion a success. The fact that the industry not only participated but that it did so as generously as was the case, was, in the minds of the Uruguayans with whom I spoke, a decisive factor in making the occasion as happy and successful as it turned out to be."

"I would like to say that members of the United States delegation who participated in the Festival conducted themselves in a manner which could not help but bring credit to the United States." A number of Hollywood stars and industry executives attended the Punta del Este festival.

# INDEPENDENT PRODUCERS SING "Back to Work We Go"

## Rejuvenation of UA Gives Big Impetus; Kramer to Make 30 for Columbia

The stock of the independent producer is rising in Hollywood.

Highlighting this development, which started with the rebirth of United Artists under its new management, was the announcement last week of a unique deal under which the Stanley Kramer Company will deliver 30 top bracket pictures to Columbia over the next five years.

Under the arrangement, long in negotiation, the Kramer organization moves to the Columbia lot lock, stock and barrel, bringing with it more than \$3,000,000 worth of properties. According to Stanley Kramer, his group will turn out six pictures a year.

Commenting on the new contract, unprecedented in Columbia annals, Harry Cohn, president, said: "This is the most important deal we have ever made. Never before has an arrangement of this kind been concluded between a major corporation and a completely self-operating independent organization."

There was news, too, of expansion and activity at United Artists and Eagle Lion Classics, the two major outlets for independent product. At UA, Arthur B. Krim, president, was to have called in the press late in the week to provide further details of UA's organization and plans. The company recently announced 10 releases for the next three months.

At Eagle Lion Classics, William C. MacMillen, Jr., president, was scheduled to unveil at a press conference Friday a booklet dealing with the future of independent production and ways to safeguard it.

UA refinancing and the general improvement in business is said to have had a definite effect on banks concerned with independent financing which now are reportedly in a more favorable frame of mind regarding propositions from independent film men.

### Others Seen Moving Their Bases to Major Studios

It is believed that, considering the lower overhead, the bigger independents will inevitably seek arrangements following the Kramer and Norman Krasna-Jerry Wald pattern which transfers their activities to a major lot while retaining freedom of action to a large extent.

The Krasna-Wald combination has contracted to turn out 12 pictures annually for the next five years for RKO release.

The 12 properties which the Kramer group brings to Columbia include the following: "Death of a Salesman," "The



Stanley Kramer, newly signed to produce for Columbia, receives the first annual award of the California Teachers Association for "Cyrano de Bergerac" from Miss Henriette Raaf.

Happy Time" and "Member of the Wedding" (all Broadway hits); Donald Wilson's best seller, "My Six Convicts"; Jan de Hartog's stage play, "Four Poster"; Taylor Caldwell's "The Wide House"; a new idea in children's fantasies by Ted Geisel, better known as "Dr. Suess," famed humorist; Carl Foreman's original, "High Noon"; Irving Reis' "Four Shades in Blue"; Frank Rooney's *Harper* story, "The Cyclist Raid"; Robert Louis Stevenson's "Markheim" and an untitled Foreman original.

Columbia will finance the productions and share in the profits, according to the announcement. The first six pictures on the Kramer production schedule are "My Six Convicts," "Death of a Salesman," "The Cyclist Raid," "The Happy Time," "Four Poster" and "Member of the Wedding."

Mr. Kramer said he had made deals with Fred Zinneman, who directed "The Men" for him; Hugo Fregonese and Joseph Losey, as well as with writers Hugo Butler, John Houseman, Samuel Taylor and Eve Odell.

The Kramer organization is headed by partners Sam Katz, chairman of the board; George Glass, vice-president and exploitation chief, and writer Carl Foreman. Also associated with the company are Rudolph Sternad, production designer; composer-conductor Dmitri Tiomkin; Harry Gerstad, film editor, and Clem Beauchamp, production manager. All will continue, Economy is the basis of the Kramer production formula. His first picture on coming out of the Army was "So This is New York." He followed up with "Champion," "Home of the Brave," "The Men" and finally, "Cyrano de Bergerac."

Both "Champion" and "Home of the Brave" cost less than \$600,000 to make and grossed \$2,500,000 each in the domestic market alone. "The Men" after a fluctuating start, picked up and has already grossed double its costs.

While Eagle Lion Classics and United Artists are active in their efforts to attract more independent product, practically all of the majors are channeling to exhibition pictures made by independent units on their lots.

Following are the independent units releasing through major companies:

**Paramount:** Pine and Thomas have "The Redhead and the Cowboy" completed and awaiting release: "The Last Outpost," in Technicolor, finished; and "Crosswinds," in Technicolor, before the cameras. Scheduled is "Hong Kong," in Technicolor. Cecil B. DeMille is working on his Technicolor epic, "The Greatest Show on Earth"; Hal Wallis has "September Affair" in release and "Quantrell's Raiders," in Technicolor, and "That's My Boy," finished. Scheduled are "Peking Express," "Night Man" and "The Stooge."

Perilberg-Seaton have scheduled "Rhubarb," "Aaron Slick from Punkin Crick" and "Anything Can Happen." Nat Holt has the Technicolor "Warpath" and "Fort Savage" finished. "Submarine Command" also is completed.

**Metro:** Albert Lewin delivers "Pandora and the Flying Dutchman," in Technicolor, starring James Mason and Ava Gardner, for Western Hemisphere distribution.

**Twentieth Century-Fox:** Edward L. Alperson has delivered "Sword of Monte Cristo," in Supercinecolor; Kaydor Productions had "Lucky Nick Cain" last; Bert Friedlob's Thor Productions delivers "No Room for the Groom" and Fidelity Pictures will have "Chuck-a-Luck." Anson Bond and Joseph Bernhard will release their "Skid Row" and "East Is East" through 20th-Fox.

**Warner Brothers:** William Cagney Productions is releasing "Only the Valiant" and plans "Bugles in the Afternoon"; Norma Productions had "Flame and the Arrow" and the Charles K. Feldman Group Productions delivered "Streetcar Named Desire" and "The Glass Menagerie." Milton Sperling's U. S. Pictures has "Distant Drums" now shooting on location in Florida.

**RKO:** The Wald-Krasna group will deliver 60 in five years; Samuel Goldwyn and Walt Disney release through the company; Jack Skirball and Bruce Manning have delivered "Payment on Demand"; The Filmmakers (Ida Lupino and Collier Young) follow up "Outrage" with "Hard, Fast and Beautiful" (formerly titled "Mother of a Champion"); Sol Lesser delivers one Tarzan picture a year and other product; Howard Hawks' Wincher Pictures Corp. has delivered "The Thing" to the company; George Breakston and Stuart McGowan will release their "Tokyo File 212" through RKO. And Olympic Productions has "Cry Danger."

**Universal-International:** Fidelity Pictures delivered two—"Woman on the Run" and "The Groom Wore Spurs." The company also handles the Rank product.

**Republic:** Portland Pictures, Inc., will release "A Lady Possessed" through Republic, where the picture was finished. James Mason is the producer. The company has a deal with John Ford for release of Argosy pictures.



# OLD TIME "BELLE" O



WORLD PREMIERE  
**BELLE LE GRAND**  
VERA RALSTON • JOHN CARROLL



Herbert J. Yates presents  
**BELLE  
LE GRAND**  
PETER B. KYNE'S Famous Story of Old San Francisco  
starring  
**VERA RALSTON • JOHN CARROLL**  
introducing **MURIEL LAWRENCE**  
with  
**WILLIAM CHING • HOPE EMERSON**  
**GRANT WITHERS • STEPHEN CHASE**  
**JOHN OUALEN • HENRY MORGAN**  
Screen Play by D. D. Beauchamp  
Story by Peter B. Kyne • Directed by ALLAN DWAN  
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Republic Pictures Corporation • Herbert J. Yates, Pres.



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PRESS LUNCHEONS





# ME BALLY GETS FF TO GOLD RUSH

ERE Big 5000 Seat FOX THEATRE, San Francisco



# CONGRESSMEN HEAR PARKS

## Actor Admits He Was Red Until 1945; Sondergaard, DaSilva Defy Committee

by J. A. OTTEN

WASHINGTON: The House Un-American Activities Committee opened its long heralded resumption of its hearings on Communism in Hollywood Wednesday. The Committee, sitting in Washington, had announced in advance that there would be no repetition of the "Roman circus" of 1947 and that was the way it was. There were no newsreel cameras, and no television, only a businesslike Congressional hearing.

### Supplies Headlines

But the opening session, nevertheless supplied headlines. Larry Parks, first on the stand early Wednesday morning, began by admitting freely that he had been a Communist from 1941 to "about 1944 or '45."

He said he had joined out of youthful idealism, that he had been a "bad Communist," that as far as he knew Communists had never tried, or at least never succeeded in influencing the end product of the studios, that he was loyal to his country and proud of being a member of the motion picture industry. The committee, at the end of his testimony, said he had been "very cooperative."

The only two other witnesses who appeared supplied atmosphere reminiscent of the previous hearings. Howard DaSilva and Gale Sondergaard refused to answer any questions whatever, particularly the "\$64 question" on membership in the party, on the ground that they would incriminate themselves and that their Constitutional rights under the Fifth Amendment were being invaded. Both were represented by Robert Kenny and Ben Margolis, attorneys for the "Unfriendly Ten."

Claiming there is a big difference between being a Communist in 1941 and being one in 1951, Mr. Parks told the Congressional committee that there were Communists in the Actors Laboratory, an actors' school in which he was treasurer.

### Refusal Is Supported

At the conclusion of the morning hearings Frank Tavenner, counsel for the Committee, and Representative John S. Wood of Georgia, its chairman, pressed Mr. Parks to name those who were associated with him in the Communist Party. This, Mr. Parks said, made an impossible choice for him between refusing to answer and being cited for contempt, or "crawling through

the mud to become an informer." Representative Francis E. Walters, Democrat of Pennsylvania, sided with the witness, saying that the committee's purpose would be better served by having the actor describe the Party's activity in Hollywood rather than by naming names most of which the Committee already had.

In an executive session at noon attended by Mr. Parks, the Committee decided to follow this course.

The Committee recessed after Wednesday's meeting. It will resume hearings on April 10.

A day before the committee session the Screen Actors Guild stated in an open-letter to Gale Sondergaard, "if any actor by his own actions outside union activities has so offended American public opinion that he has made himself unsaleable at the box-office, the Guild cannot and would not want to force an employer to hire him. This is the individual actor's personal responsibility and it cannot be shifted to his union."

The Guild statement expressed confidence that the hearings would be conducted fairly and honestly, and that there would be no smearing of innocent persons. It warned, however, that the Guild will fight against "any secret blacklist created by any group of employers."

## Philco Designs Receiver Without Critical Material

WASHINGTON: Philco Corp. last week unveiled a new type television set designed to prove that set production does not have to be curtailed because of the war emergency. The set eliminates or makes only a minimum use of critical materials. Philco president William Balderston said the receiver performs better than those now on the market. The new set eliminates entirely the use of cobalt and sharply reduces the amounts of aluminum, silicon steel, ferrite, copper and nickel ordinarily used. Meanwhile, the National Production Authority ordered steel mills to reserve a still larger percentage of their output for government priority orders.

## Open Columbus Exchange, Its First in 15 Years

Lee J. Hofheimer and Al Sugarman of the H. and S. Theatres, which operates the World, Avondale, Little, Indianola and Champion in the Columbus, O., area, have opened a film exchange in Columbus the first in the city in 15 years. The new company is called Motion Picture Sales Organization and has the Central Ohio rights for Realart reissues. The last exchange in Columbus was that of Paramount, which was absorbed by the Cleveland and Cincinnati branches.

## Frank Capra, Paramount Agree to Cancel Contract

HOLLYWOOD: Frank Capra and Paramount this week agreed to cancel his producer-director contract after production is completed on "Here Comes the Groom," starring Bing Crosby. The agreement was entered into in 1949 with Mr. Capra's Liberty Pictures. The contract called for one additional picture to have been made after "Here Comes the Groom."

## Georgia Exhibitors Urge More Films About State

At last week's monthly meeting in Atlanta, the Theatre Owners and Operators of Georgia adopted a resolution urging Hollywood to produce more films with Georgia locales. J. H. Thompson, association president and president of the Martin and Thompson Theatres, introduced the resolution. He cited the record box-office receipts of "I'd Climb the Highest Mountain," "Swamp Water" and "The Biscuit Eater," all filmed in Georgia, as an indication of the success of made-in-Georgia pictures. At the organization's annual convention in Atlanta, May 13-15, the group will present their suggestions, to be sent to Hollywood.

## Measure Would Restrict Massachusetts Drive-ins

A measure that would restrict the granting of licenses to operators of drive-in theatres on premises within a mile of any regular place of worship or any building occupied by a public or parochial school went before the Mercantile Affairs Committee of the Massachusetts House of Representatives in Boston last week. The proposed law, House Bill 172, also states that any license granted prior to the date of passage would be null and void unless such drive-ins were constructed and operated prior to January 1, 1950.

## Invites Ideas for New Educational Films

Professor Kenneth Macgowan, head of the Department of Theatre Arts of the University of California at Los Angeles, has invited teachers and civil leaders to submit ideas for educational motion pictures to his department. Prof. Macgowan pointed out that his students made from 10 to 20 educational and documentary films each year and that the machinery for the distribution of these films was now available through an educational film sales department recently established by University of California Extension.

## Reopen Nashville House

The Crescent circuit's Princess theatre, which has been closed for more than a year pending completion of a new building, was scheduled to reopen this week at Nashville, Tenn. Russell L. Parham, manager of the old Princess for 18 years, will manage the new house.

## Unit Meeting In Oklahoma

Industry leaders, stars from Hollywood and some 400 exhibitors of Oklahoma are scheduled to attend the annual convention of the Theatre Owners of Oklahoma, at the Biltmore Hotel in Oklahoma City March 25-27. Morris Loewenstein, president since 1915, will preside.

Convention business includes discussion of television, concessions, trade practices, legislation, and other subjects important to exhibitors. Speakers include Robert W. Coyne, special counsel for the Council of Motion Picture Organizations, and Herman Levy, New Haven, general counsel for Theater Owners of America. Also slated to talk are H. M. Richey, MGM; Leon Bamberger, RKO Radio, and Jack Jackson, National Screen Service. The annual election of officers will close the convention business March 27.

Social events include a style revue of Peyton-Marcus clothes. In charge of the style show and buffet supper the evening of March 26 in the Vivic Room of the Hotel Biltmore, is Mrs. Morris Loewenstein. Immediately following the supper, the Variety Club will be open for a reception honoring the visitors. J. C. Hunter, Tulsa, is chief barker of Variety Tent 22 and chairman of the TOO board.

## Exploitation Specials Are Planned by RKO

RKO is planning the release of three films—"The Thing," "Tokyo File 212" and "Jungle Headhunters"—to receive extensive and unusual exploitation treatment prior to and during their releasing period, it was announced this week by Robert Mochrie, vice-president and general sales manager. The campaigns will be coordinated by S. Barrett McCormick, director of advertising; Terry Turner, exploitation director, and Don Prince, eastern publicity director. The films will be released in April, May and June, respectively.

## Kodak Demonstrates New 16mm Projector

The Eastman Kodak Company demonstrated a new "heavy duty" 16mm projector at the Hotel Statler, Washington, last week. Executives from the film and television industries, as well as representatives of the armed services and other Government branches, attended the demonstration of the new projector, which is designed for permanent installation. Eastman also showed a new television recording camera, the 16mm Cine camera.

## "Manon", "Paname" Deal Set

Robert I. Konenberg, head of Manhattan Film International Corp., in Los Angeles, has made a deal with Discina International for the handling of the latter's "Manon" and "Lady Paname" in 11 western states.

## EXECUTIVES CONGRATULATE QUIGLEY AWARD WINNERS



**CHARLES DOCTOR**, manager of the Famous Players Canadian Capitol theatre in Vancouver, British Columbia, winner of the 1950 Quigley Grand Award.



**J. P. HARRISON**, manager of the Interstate Circuit Campus theatre in Denton, Texas, winner of the 1950 Quigley Grand Award for small situations.

CONGRATULATIONS and special honors poured in this week for the two winners of the Quigley Grand Awards for Showmanship, selected last week by the judges of the 17th annual competition. Top executives of the circuits for whom the two men manage theatres congratulated them and promised special company recognition for their efforts.

John J. Fitzgibbons, president of Famous Players Canadian, the circuit for which Charles Doctor manages the Capitol in Vancouver, wired Martin Quigley:

"We are indeed proud that one of our men has again captured this most coveted citation. In winning the Managers Round Table Showmanship contest Charlie Doctor also garnered for himself a special award which we give to the winners of this contest in our theatres.

"You and your publication over the years have proved a fine inspiration to theatre managers, and the Managers Round Table and other departments in the Motion Picture Herald have been of inestimable value to exhibitors, whether they operate a great number or just one or two theatres. Along with this, the pre-eminent leadership you have

given this industry is an inspiration to all of us.

"Thanks again for making possible a contest which achieves such fine results as the Managers Round Table Showmanship contest."

Robert J. O'Donnell, managing director of the Interstate circuit, wired from Dallas:

"Delighted to know J. P. Harrison won the 1950 Grand Award. We intend suitable company recognition also for this notable achievement."

Both winners also wired their gratitude for the honors accorded them. Mr. Harrison said:

"I don't think an atomic blast would have caused more excitement here than your wire informing us that we had been declared Grand Award winner. It is truly a high honor and we are deeply grateful to Mr. Quigley and all others who had any part in the presentation of this Award."

Mr. Doctor wired:

"Your wire advising of 1950 Grand Award biggest surprise I have ever received. Feel undeserving but extremely happy. Thanks a million."

Plans for the actual presentation of the Grand Award Placques to the two winners are now under way.

## Waycross, Georgia, Chosen "Queen City for a Day"

Waycross, Ga., picked as the "Queen City for a Day," will be the site of the world premiere of the new Robert Stillman film, "Queen for a Day" April 14. Waycross

was selected in a competition involving 540 cities throughout the United States. The contest for the "Queen City" was the opening gun in the promotion of the United Artists picture based on the Mutual Broadcasting System radio show. The radio show will begin a 10-city tour April 9.

## Myers Now Set to Talk Arbitration

Arbitration this week again occupied attention of top exhibition and distribution executives as it was learned that Abram F. Myers, general counsel for Allied States Association, would be in New York shortly to discuss the possibility of his organization joining an industry-wide settlement plan.

The significance of this news lay in the fact that Mr. Myers and the exhibitor group he represents have constantly been opposed to participating in any kind of industry-wide arbitration system, and this is the practical indication that Allied is prepared at least to sit down and discuss the matter.

While the forthcoming discussion between Mr. Myers and distribution attorneys will be only an "exploratory" nature, it has been pointed out that even this is a sign of some progress in getting Allied to cooperate in any kind of a plan.

Mr. Myers said his talks with distributor executives also would include the matter of changing the competitive bidding provisions of the anti-trust decrees, and some other proposals as to trade practices. There have been some reports of Allied fears that attempts would be made to conciliate with Allied on the bidding issue, in return for the organization's modified stand on arbitration.

The first sign of Allied's change of heart came last month in Washington where the board authorized Mr. Myers to go ahead with the discussions. Some months ago, distribution attorneys and executives met with officials of the Theatre Owners of America, which for a long time has proposed an industry-wide arbitration system, and it was decided at the time to try to bring Allied into the fold. William F. Rodgers, MGM's distribution chief, was appointed to negotiate the matter with Allied, and apparently his efforts have met with initial success.

Mr. Myers will report back to the Allied board on his New York discussions at the meeting scheduled for Kansas City, Mo., May 13 and 14. Meanwhile, on April 4 TOA will take up the arbitration question at a board meeting in New York. This news was relayed from Washington where Gael Sullivan, executive director, stopped off on his way back to New York.

### Subscriber-Vision Is Tested for FCC

Subscriber - Vision, the pay - as - you - see television system developed by Skiatron Electronics and Television Corporation was demonstrated to the Federal Communications Commission in New York this week. During a visit to the Skiatron laboratories, the FCC members were invited to test the operation of the Skiatron decoders with the use of perforated punch-cards which clear up the scrambled image without any intervening telephone connections.

## "TERESA" CAMPAIGN HONORS ARTHUR LOEW



William F. Rodgers, right, MGM vice-president and general sales manager, congratulates Arthur Loew, president of Loew's International, on his 30th anniversary in the industry.

MGM's domestic and international sales and distribution departments will participate in a joint campaign to promote and merchandise "Teresa," "in celebration of Arthur M. Loew's 30th year in the industry" it was announced this week. The film was produced by Mr. Loew in New York and Italy and stars Pier Angeli and Joh Ericson.

According to Morton A. Spring, first vice-president of Loew's International, "a main feature of the overseas celebration will be a competition among various territories for the best national campaign that puts over 'Teresa' and introduces Pier Angeli as a new MGM star." Discussing plans to honor the head of Loew's International, William F. Rodgers, MGM distribution chief, said that while there will be no similar competition on this side of the Atlantic, all branches and exchanges will nevertheless give their utmost cooperation in promoting the film.

Keynoting the distribution plan for "Teresa" will be special performances and the world premiere will take place at the Trans-Lux theatre in New York early in April. Thereafter, the film will receive special handling prior to and during its engagements at the Empire theatre in London, the Vendome in Nashville and the Valentino in Toledo. The film was directed by Fred Zinnemann, who directed "The Search."

### Mayfair Opens Office

Mayfair Pictures has opened a Los Angeles office. Offices will also be located in San Francisco, Seattle and Portland, Wash., the distributing company announced last week. The company also reported it had six J. Arthur Rank productions ready for release.

## Blumberg's Pact Wins Approval

Holding their annual meeting in Wilmington, Del., last week, the stockholders of Universal Pictures Company reelected 13 members of the board and approved the five-year employment contract for N. J. Blumberg, president.

The agreement with Mr. Blumberg, negotiated July 1, 1950, took effect January 1, 1951.

Mr. Blumberg, now on a Caribbean tour with Mrs. Blumberg, is scheduled to return to New York in time for the annual board meeting March 22, at which officers will be elected.

The reelected board members are: Robert S. Benjamin, Mr. Blumberg, Preston Davie, John G. Eidell, Albert A. Garthwaite, William J. German, Leon Goldberg, R. W. Lea, John J. O'Connor, J. Arthur Rank, Budd Rogers, Daniel M. Sheaffer and G. I. Woodham-Smith.

It was announced at the Wilmington meeting that although final figures are not yet available for the first quarter of the fiscal year an estimate shows that Universal's profit for the quarter will be greater than that for the equivalent period a year ago.

The company last week reported to the Securities and Exchange Commission in Washington total worldwide consolidated gross sales of \$12,723,150 for the 13 weeks ended January 27, 1951. This compares to \$12,442,000 for the corresponding period last year.

### Brookside Wins \$1,125,000 In Anti-Trust Litigation

The Brookside Theatre Corp., in Kansas City, Mo., has been awarded \$375,000—trebled to \$1,125,000—in an anti-trust case jury judgment handed down in District Court there. The action was taken against the distributors on behalf of the Brookside theatre. It was alleged by the attorneys for the theatre that the theatre was sold about six months after it opened because of inability to get suitable product. It was claimed further that the distributors favored the competing Waldo theatre.

### Industry Gives \$103,679 To Greater New York Fund

The entertainment industry in New York contributed \$103,679.24 to the 1950 Greater New York Fund drive, Joseph R. Vogel, vice-president of Loew's, Inc., and chairman of the fund's entertainment committee, announced last week. Contributions from companies totaled \$87,325.80. Employees donated \$16,353.44. G. S. Eyssell was chairman of the motion picture theatres and studios group, which gave \$47,207.50. Their employees contributed \$10,921.89 to the fund.



# 1<sup>st</sup> IN TRADE REVIEWS

"Excitement and suspense.  
Should do well!"

—FILM DAILY

"First rate. Unusually  
fine performances!"

—M. P. HERALD

"Action, suspense!"

—M. P. DAILY

"Absorbing with suspense  
to keep any audience well  
entertained. Splendid, top  
drawer. Should draw well  
at boxoffice!"

—SHOWMEN'S TRADE REVIEW

"Fine production!"

—FILM BULLETIN

"Engrossing. Filled with  
selling angles!" —EXHIBITOR

Not since

"**SPELLBOUND**"

a picture like this . . .

# "THE 2<sup>nd</sup> WOMAN"

HARRY M. POPKIN presents  
**ROBERT YOUNG and BETSY DRAKE**  
in  
**"THE *Second* WOMAN"**

with JOHN SUTTON • HENRY O'NEILL • FLORENCE BATES • MORRIS CARNOVSKY  
Produced by MORT BRISKIN and ROBERT SMITH • Directed by JAMES V. KERN  
Original Screenplay by ROBERT SMITH • Musical Direction by NAT W. FINSTON  
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ANGELES AND OTHER TOP SITUATIONS!

The first of the great  
**NEW** ones thru **UA**

# SEE NO CUT IN BRITISH TAX

## Official Holds Little Hope Now, But CEA Still Asks Help for Small Man

by PETER BURNUP

LONDON: Despite an avalanche of protests from every section of the industry, Second Secretary to the Treasury Sir Wilfrid Eady has let it be known that the trade can expect no remission in the volume of entertainment tax this year or indeed within predictable or measurable time.

The mounting demands of the armament program and the ascending spiral of cost-of-living figures will effectively take care of that, Sir Wilfrid told the latest closed-door deputation of exhibitors which waited on him.

### Wait Anxiously for Budget

The Government, he added, is casting around for fresh sources of revenue; although worried exhibitors didn't need to be told that by Sir Wilfrid. Like every other section of the community, they wait tremblingly for slashing imposts when Chancellor of the Exchequer Hugh Gaitskell opens his budget April 10.

**Bloody but unbowed, firebrand Harry Mears—newly inaugurated Cinematograph Exhibitors Association president—is continuing his crusade for a revision in the incidence of the tax for the benefit of smaller exhibitors.**

Mr. Mears is enough of a realist to know that the trade can't hope (as things now are) for a reduction in the volume of the tax. But, warns he, there'll be a rush of bankruptcies among the little men if the Chancellor doesn't come to their aid quickly. Mr. Mears has been collecting startling figures from the little people.

### Sends Figures to Whitehall

One well-respected showman in the Midlands area has let his latest trading accounts go forward to Whitehall. These, it is claimed, show that in the year ending March 31, 1950, the theatre incurred a loss of £169,288; whereas in that period it paid over to the Exchequer £3,378 in tax. The figures are typical of many. The small men's only hope is that Mr. Gaitskell—he was once head of the Board of Trade's Films Division—appreciates their desperate position and will do something about it.

Mr. Mears has prepared an involved scheme of tax adjustments which he claims will still bring to the revenue the same volume of tax but which will shed the load of the small exhibitor. Sir Wilfrid has promised to see CEA's leaders again before Budget Day. Pending that meeting, CEA's

tacticians have agreed to make no publication of their suggestions, but these will be found to be concerned with an extension of the so-called Eady Plan.

One of Mr. Mears' ideas is to reduce the tax on seats below 1s.6d.—thereby bringing relief to the small exhibitor—and raising the price of seats in the higher range. Opinion is divided as to the practicable amount of that increase. Some theatre men believe that their customers would stand for an increase of two-pence; others claim that a penny rise is the utmost that the public will accept.

In any event, Sir Wilfrid will see that a proportion of any increase goes to his Pool for the sustenance of declining producers. He will also doubtless ensure that a due proportion goes to the Treasury.

A. T. L. Watkins, secretary of the British Board of Film Censors, wants the trade to clean up certain allegedly undesirable posters. At a conference of publicity men he produced examples of what he called offensive advertising. Mr. Watkins pointed out that not only had they provoked criticism in national newspapers but that protests had been made by local authorities and child-welfare societies.

### Demands Immediate Ban

He demanded the trade forthwith outlaw "undesirable posters" which showed sordid and brutal scenes or characters. Mr. Watkins said that the trade did itself no good in descending to such advertising methods.

The publicity men promised to bring the matter before their respective companies. Meanwhile it will figure in an early agenda of the Censorship Consultative Committee on which all sections of the industry are represented.

### Meyers Joins U.A. as Sales Executive

Fred Meyers, veteran sales executive, this week became New York-Metropolitan district manager and circuit sales head for United Artists. The appointment, announced Wednesday by William J. Heineman, vice-president in charge of distribution, is effective March 26. Mr. Meyers entered the industry in 1929 with RKO Theatres. In 1938 he was named general manager of the RKO Film Booking Corp., and chief buyer for the RKO circuit. In 1941 he went to Universal-International as eastern sales manager, a post he held until 1949.

### New Air Base Theatre

A new \$400,000 permanent theatre building will be constructed at the Fairchild Air Force base, Spokane, Wash. The brick theatre will seat 1,006 persons, and will feature nursery facilities, a snack bar and accommodation for stage productions.

## LATE REVIEW

### My Forbidden Past

RKO Radio—Heavy Drama

New Orleans in the latter part of the 19th Century is the scene of this heavy, romantic drama in which not one of the principal characters is likely to attract audience sympathy. The plot revolves chiefly around maneuvers of Ava Gardner to revenge herself on her lover Robert Mitchum, who marries another.

Miss Gardner plays a girl raised by an aunt, Lucile Watson, who tries to keep secret the fact that the girl's grandmother was a notorious figure. The other member of the household is the aunt's worthless son, Melvyn Douglas. He talks the girl out of running off to marry Mitchum, a Northern research doctor, whom he thinks is not their equal socially. Mitchum and the girl each feel jilted; he marries Janis Carter, an opportunist.

Complications set in as Miss Gardner, now rich from an inheritance of her notorious ancestor, determines to win Mitchum—despite his wife—or ruin him. When rebuffed, she makes a deal with her cousin to seduce the doctor's wife. The plan miscarries when the wife refuses to consummate an affair. There is a scuffle and the wife is killed in a fall. At the inquest Miss Gardner, now repentant, tells what actually happened in order to keep Mitchum from being falsely indicted for the murder of his own wife. The film ends with the aunt feeling disgraced; the son held for murder and Mitchum telling the girl that now she will make him a good wife.

Mitchum's performance is wooden. Miss Gardner and Miss Carter are attractive in gowns that may cause some eyebrow lifting. Miss Gardner plays her part with zest but is not very convincing. Douglas does as well as could be expected in his unsavory role. For exploitation reliance had best be put on the star names and whatever drawing power the somewhat misleading title may have.

The film is a Robert Sparks-Polan Banks production, produced by the latter from his own novel and directed by Robert Stevenson. Marion Parsonnet wrote the screenplay.

*Reviewed at the home office. Reviewer's Rating: Good.—M. Q., Jr.*

Release date, April 14, 1951. Running time, 81 minutes. PCA No. 14149. Adult audience classification.  
Mark ..... Robert Mitchum  
Barbara ..... Ava Gardner  
Paul ..... Melvyn Douglas  
Lucile Watson, Janis Carter, Gordon Oliver, Basil Ruysdael, Clarence Muse, Walter Kingsford, Jack Briggs, Will Wright

### Paramount Will Open "Quebec" March 30

Paramount Pictures will premiere its Technicolor film, "Quebec," at the Capitol theatre in that Canadian city March 30 before an audience including Louis St. Laurent, Canada's Prime Minister, and Maurice Duplessis, Premier of Quebec. Win Barron, Paramount's Canadian field representative, and Capitol theatre manager Paul Valliere are handling arrangements for the opening. "Quebec," which stars John Barrymore, Jr., and Corinne Calvet, was filmed in Canada.

### Drive-ins Enlarged

Ashmun Theatres, Caro, Mich., is enlarging its three Michigan drive-ins and installing new ramps. The Twilite in Saginaw, owned jointly with Alvin W. Seeley, is being enlarged to hold 800 cars instead of its present 750. Space at the Starlite, a Bay City drive-in owned jointly with Clark E. Seeley, will be increased to accommodate 690 cars. The Ashmun company is increasing the capacity of the Caro in Caro.

## Fox to Offer 20 Films in 6 Months

Twenty features—including five in Technicolor, one in Supercinecolor, and two independently-produced—will be released by Twentieth Century-Fox during the next six months, it was announced this week by A. W. Smith, Jr., vice-president and general sales manager.

These releases include Darryl F. Zanuck's "David and Bathsheba," in Technicolor, starring Gregory Peck and Susan Hayward. The first engagements are set for August. Following is a list of the releases:

**March**—"Bird of Paradise," Technicolor; "The Sword of Monte Cristo" in Supercinecolor; "Lucky Nick Cain," a Kay-dor production, and "Of Men and Music."

**April**—"You're in the Navy Now," "I Can Get it for You Wholesale" and "Follow the Sun."

**May**—"Fourteen Hours," "Rawhide" and "On the Riviera," the Danny Kaye musical in Technicolor.

**June**—"Half Angel," in Technicolor; "House on Telegraph Hill" and "Just One More Chance."

**July**—"Will You Love Me in December," "No Highway" and "The Frogmen."

**August**—"The Secret of Convict Lake," "Take Care of My Girl," in Technicolor; "Decision Before Dawn," and "David and Bathsheba," in Technicolor.

## Loew Stockholders Back Stock Option Plan

Loew's stockholders at a meeting last week reelected 11 directors and approved a stock option plan providing for six key executives to buy a total of 250,000 shares held by the treasury. Following the annual meeting the directors met and elected company officers, the only change being the election of Charles H. Pelan to replace R. Lazarus as assistant treasurer. The earnings of Loew's have declined in the immediate past period, J. Robert Rubin, counsel and vice-president said, and the dividends will be lower than the 97 cents per share reported a year ago.

The following received the options, to be exercised within the next six years: Dore Schary, 100,000 shares; Arthur M. Loew, 40,000 shares, and Benjamin Thau, Joseph R. Vogel, Charles C. Moskowitz and Louis K. Sidney, 27,500 shares each. With the exception of Loew, who heads Loew's International, they are all vice-presidents.

## Zenith Votes Extra Dividend

The directors of Zenith Radio Corp., Chicago, this week declared an extra dividend of 50 cents on its capital stock in addition to the regular 50-cent quarterly payment. The company also voted an extra 50-cent dividend last October, the first in a number of years.

## People in The News

**MIKE NAIFY**, president of the Golden State Theatres, **HERMAN WORBER**, western sales manager for Twentieth Century-Fox, and **FAY REEDER**, northern California advertising and publicity director for Fox West Coast Theatres, represented San Francisco showmen at last week's \$100-a-plate National Conference of Christians and Jews dinner in Los Angeles.

**BEN GOTEZ** and his wife arrived in New York from the coast on March 23. The chief of MGM production in England sails with his wife on the *S. S. America* for London on March 27.

**JACK KIRSCH** was beaten and robbed in Chicago last week while on his way home from a meeting at which he was reelected president of Allied Theatres of Illinois. Mr. Kirsch said three bandits forced their way into his car when he stopped for a traffic light a block from the Allied offices. When he tried to escape, the gunmen beat him with their pistols.

**EMERIC PRESSBURGER**, **MICHAEL POWELL**, producers, **KENNETH HARGREAVES**, director of Twentieth Century-Fox Film Co., Ltd., and **P. F. LEAHY**, Walt Disney producer, arrived in New York this week from Europe aboard the *S. S. Queen Elizabeth*.

**GORDON LIGHTSTONE**, general manager of Canadian Paramount Pictures, was reelected president of the Canadian Motion Picture Distributors Association early this week. The group named **HARVEY HARNICK**, sales manager of Columbia Pictures of Canada, vice-president for the next 12 months.

**LOUIS GOLDSTEIN** of Gloversville, N. Y., has resigned as film buyer for the Schine Circuit after 18 years with the company. In the business 23 years, Mr. Goldstein is forming his own film buying and booking organization to serve independent New York State exhibitors.

**EMANUEL D. SILVERSTONE**, vice-president of Twentieth Century-Fox International and Inter-America Corporations, returned to New York this week after a six-week visit to company branches in Great Britain and South Africa.

**DORE SCHARY**, production vice-president of MGM, gave the film cutting departments a pat on the back at last week's first annual dinner of the recently-organized American Cinema Editors organization in Hollywood. Mr. Schary said film editors can improve pictures materially by eliminating clichés of every kind wherever encountered.

**E. K. O'SHEA, JR.**, son of **E. K. O'SHEA**, vice-president of Paramount Film Distributing Corp., is serving as a Marine lieutenant in Korea. Mr. O'Shea's other son, **JAMES H. O'SHEA**, former Air Force captain and jet pilot, was recently recalled to active duty.

**FERDINAND PECORA**, former New York State Supreme Court Justice and candidate last year for Mayor of New York, this week joined the industry law firm of **SCHWARTZ and FROHLICH** as counsel. Mr. Pecora was chief assistant to the Federal District Attorney in New York for 11 years. In his new position he will be available to other lawyers for appellate and trial work.

**PAT DUGGAN**, vice-president of Samuel Goldwyn Productions for eight years, signed a term contract this week with Paramount as a producer. The contract takes effect April 30. Mr. Duggan was an actor with **DON HARTMAN**, new Paramount production supervisor, 25 years ago.

**R. D. O'KEEFE**, Indiana exhibitor, has been appointed zone manager by Hallmark Productions, Inc. for the Denver-Salt Lake area. For the past three years, Mr. O'Keefe has operated his own drive-in theatre in Bloomington, Ind. Before that, he was city manager for one indoor and four outdoor theatres of the Alliance Theatre Corp., Vincennes, Ind.

**HAROLD SCHILZ**, Washington attorney who has handled many film cases, is on leave, from his firm of Claggett and Schilz to serve with the National Production Authority on small business problems.

**MORT FREEDGOOD**, publicist for Paramount Pictures, will have his latest thriller, "The Man in Question," published by Doubleday later this year. Mr. Freedgood writes under the pen name **JOHN GODEY**.

**JOSEPH STEINER** has resigned as manager of Walter Read's Park Avenue theatre in New York. He has formed Joseph Steiner Enterprises, Inc., and will reenter independent production. Mr. Steiner reported this week that he has signed "Slapsie" Maxie Rosenbloom to an exclusive management contract for motion pictures.

**SAMUEL GOLDWYN** has signed **WILLIAM DOZIER** as his assistant and story editor. Mr. Dozier, who has held executive positions with Paramount Pictures, RKO Radio and Universal International, begins work at the Goldwyn studio April 2.

**WILLIAM H. WILSON** was elected president of the Edmonton Theatres Association in Alberta, Canada, this week.

**HARRY GOLDBERG**, director of advertising and exploitation for Warner Theatres, spoke at a meeting of the Warner upstate managers in Syracuse on March 21. **CHARLES A. SMAKOWITZ**, zone manager, presided at the meeting.

**RICHARD BROOKS** and **WILLIAM KAPLAN** left New York this week for London and Italy, where they will work on MGM's "The Light Touch" as director and unit manager, respectively.

# SNIPING PINS COMPO DOWN

## Corwin Cites "Chaos" in Practices

### Wood of Ohio Group Raps Failure to Invite Allied; Coast Unit Delays Vote

New rumblings of discontent were heard this week as the Council of Motion Picture Organizations continued along its unsteady course.

Chief point of trouble was on the coast, where the Southern California Theatre Owners Association deferred approval of the new organizational setup of COMPO. A second irritation was a no-punches-pulled complaint voiced by the Independent Theatre Owners of Ohio through P. J. Wood, secretary, that national Allied had been ignored by not being invited to a meeting recently in New York to discuss box office conditions.

One happy note this week, however, was the approval of the revised COMPO bylaws by the Society of Independent Motion Picture Producers.

#### Says None for COMPO

According to Gael Sullivan, Theatre Owners of America executive director who attended the SCTOA meeting, the action by that organization was much more negative than passive as it may appear in the deferment move. "Not one single person in the California unit was for COMPO and I had to plead with them to get them to defer action instead of voting it down," Mr. Sullivan said.

It appears that the SCTOA move will slow down further ratification of COMPO's reorganization by other groups. Only nine out of 28 TOA regional groups, for example, have thus far voted ratification. "A lot have been on the fence and the California action will keep them from ratifying now," Mr. Sullivan said.

Mr. Wood's complaint, printed in his organization's *Service Bulletin*, stated that "Ned E. Depinet, president of COMPO, called a meeting to discuss the matter of developing a plan to increase the box office and to which representatives of all other organizations were invited, EXCEPT NATIONAL ALLIED." Mr. Wood added that "this was . . . a slap in the face," protested the "infamous action," and urged members "to withhold all future dues payments to COMPO" until "this matter is straightened out to the entire satisfaction of the officers and directors of this organization."

#### COMPO Only Participant

Actually, it was pointed out that the invitation were issued personally by Mr. Depinet and Spyros P. Skouras, Twentieth

Century-Fox president, and the COMPO role at the meeting was limited to participation only. Its status at the meeting, therefore, was no different than that of others who had accepted the invitations by Mr. Depinet and Mr. Skouras.

Meanwhile, there was a brighter side of industry cooperation as top New York exhibitors and other industry figures met last week in the Paramount board room to approve preliminary plans for a motion picture exposition to be held at the Grand Central Palace in New York in the autumn.

Another meeting will be held in the near future, at which time the plans will be more detailed. At the moment, it is known that the exposition is only one phase of an overall public relations drive studied by a committee headed by Fred J. Schwartz of the Century circuit.

#### Must Name Committees

It as also been agreed that it will be necessary to make the following appointments as the first moves toward getting the exposition project under way: honorary chairman, executive chairman, committees on finance and budget, exhibits, construction and decorations, advertising and publicity, liaison with studios, special features, space allocations, concessions, service, advisory, program, auditing, legal and production.

It is planned that the over-all public relations campaign will last at least one year and will include a full-scale advertising and promotional drive.

#### Maryland Theatre Owners Elect Garman President

At its annual meeting in Baltimore this week, the Motion Picture Theatre Owners of Maryland elected Lauritz Garman president. The organization also chose the following officers: C. Elmer Nolte, Jr., vice-president; Jacob Levin, treasurer, and Mrs. Helen Diering, secretary. The board of directors includes: Louis Gaertner, Leon Bach, Isador M. Rappaport, Meyer Leventhal, Oscar B. Coblenz, Jr., William C. Allen, L. E. Green, Frank A. Horning, Jr., J. L. Whittle, J. Robert Gruver, and Milton Schwaber.

#### Spyros Skouras Deposition In Goldwyn Case Deferred

The deposition by Spyros P. Skouras, Twentieth Century-Fox president, in the anti-trust case of Samuel Goldwyn Productions against the Fox West Coast circuit and others, scheduled to be taken this week, has been postponed. Charles P. Skouras, National Theatres president, and George P. Skouras, United Artists Theatres head, have already given their depositions.

With the 21-day first run houses in the Los Angeles area confronted with "chaotic" trade practices as a result of simultaneous booking on a broad scale and widespread price-cutting, it is time that the Government stepped in and recommended corrective steps, Sherrill Corwin, board member of the Southern California Theatre Owners Association, said in New York last week.

Mr. Corwin expressed the belief that "if both distribution and exhibition will recognize the vast advantages and gains inherent in arbitration, the Los Angeles problem can be solved." He said he hoped the Justice Department would encourage arbitration in that area.

The SCTOA's case against existing trade practices in Los Angeles will be taken to the Justice Department April 3, a day before the Theatre Owners of America board meeting in Washington. SCTOA is an affiliate of TOA and SCTOA representatives will attend.

It is expected that Gael Sullivan, TOA president, will join the SCTOA men in their discussions with Justice Department officials.

Mr. Corwin said the 21-day clearance to which the first runs lay claim at this point has become "no more than a technical clearance." He further held that under the simultaneous booking arrangement now in force pictures are not given a chance to place themselves out for all they are worth in terms of revenues. Were the situation corrected, the distributors would stand to gain with an increased "take" on individual pictures.

The subject of trade practices outranked all other topics at a recent SCTOA meeting. Mr. Corwin said trade practices were so important to the SCTOA membership that the organization would devote itself wholly to this matter, to the possible exclusion even of ratifying membership in the Council of Motion Picture Organizations.

#### PCCITO Meets July 16

The Pacific Coast Conference of Independent Theatre Owners will hold its annual convention July 16-19 at the Del Mar Turf and Surf Club, Del Mar, Cal. The business sessions will be conducted along lines similar to those of the PCCITO conventions in previous years, with delegates working in committee and bringing recommendations to the convention floor.

#### Bingo Ordinance Void

The Ohio Supreme Court last week upheld lower court rulings that Cleveland's charity bingo licensing ordinance is unconstitutional and void. It also dismissed the city's appeal from Common Pleas and Appellate Court decisions.



## Fight Use of Decrees in Trust Cases

Whether or not judgments and decrees rendered in the Government's anti-trust suit against distributors can be used as *prima facie* evidence in private anti-trust cases was the subject of a brief submitted by eight major distributors to the District Court in Washington. The distributors, naturally, are against the use of such evidence.

The issue has arisen from time to time and in this case the dispute concerns a suit filed by Leonard Lea of Danville, Va. The counsel for the distributors asked the court to strike from the record all reference to the Government suit and the decrees that grew out of it. The motion by the distributors claimed that all these references were "immaterial to the issues involved and contain scandalous, impertinent and prejudicial material."

The basic claims made by the distributors were that nothing except perhaps the final decree could even remotely be considered as having anything to do with the case at hand; the Government's case came from evidence gathered prior to 1945 and therefore could not apply to alleged trust violations in subsequent years, and the consent decrees could not be used because "they contain no adjudication of guilt."

The motion, which was presented by John F. Caskey of Twentieth Century-Fox on behalf of all the distributors involved, was summed up as follows: "The plaintiff would apparently read to the jury all the preliminary steps in the Paramount case, including the charges made by the Government, the nature of the various appeals, the opinions of the courts and the plaintiff's own conception of the legal effect of the decrees entered, including the consent decrees. Plaintiff is not entitled to offer proof that the defendants are bad people and have been adjudged to have violated the anti-trust laws elsewhere. . . . The danger that the jury will be improperly influenced and prejudiced against the defendants by reading the paragraphs sought to be stricken, is substantial."

### Government Will Increase Its Use of Raw Stock

Present estimates are that the Defense Department will use about three times the amount of raw stock this year that it used during 1950, according to Washington sources. While no exact figures have been released on possible consumption, a spokesman has said the April through October film buying will be three times as great as the amount purchased all last year. The bulk of the raw stock will be supplied by Eastman Kodak and about 2,000,000 feet will come from DuPont. If the amount from these two sources is insufficient, Ansco will be called on to supply a share.

### LOEW'S TRUST TALKS ARE STEPPED UP

It was reported in Washington this week that "intensive" negotiations were under way between the Justice Department and Loew's for a settlement of the anti-trust case. Company officials participating include Nicholas Schenck, J. Robert Rubin and Benjamin Melniker. Government officials have said that the consent decree talks would be "fairly frequent" from now on.

### Loew's, Others Involved In 96 Trust Actions

Ninety-six private anti-trust actions are pending against Loew's and other companies, it was disclosed last week by J. Robert Rubin, vice-president, at a stockholders meeting. Mr. Rubin also reported that there are another 17 suits pending in which Loew's is not named, and during 1950, there were 28 new suits filed with 23 former actions disposed of in court or settled.

### Anti-Trust Suit Filed

An anti-trust suit has been filed in the Los Angeles District Court by Selma Steiner, owner of the Larchmont theatre, against the Fox West Coast circuit and Twentieth Century-Fox. The complaint charges that the defendants obtained a long term lease on the theatre running to 1962 at "a grossly inequitable low rental."

## NPA Vetoes 7 Theatres

Appeals for the construction of seven theatres—six drive-ins and one indoor—were rejected last week by the National Production Authority in Washington.

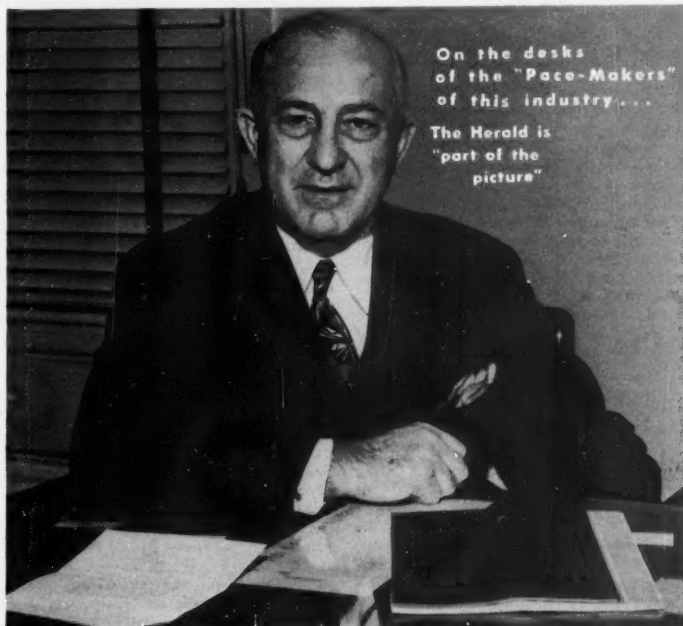
One of the applications was turned down a second time. The NPA actions were as follows: The second appeal was by Long Theatres, Inc., Bay City, Texas, for authority to build four drive-ins at a cost of \$112,000. NPA had acted on this once before, but apparently a new appeal was made. The four theatres were proposed for Victoria, Texas City and Bay City, Texas, and Pasadena, Calif.

Also turned down were a \$55,000 drive-in proposed by Hynes Theatre Circuit in Nettleton, Ark.; A \$9,000 drive-in in Somerset, Ky., proposed by H. E. Otto; and a theatre of undisclosed cost proposed for Del Ray Beach, Fla., by Florida Coastal Theatre, Inc.

The agency approved an appeal by Kana-wha Theatres, Inc., to relocate a drive-in in Charleston, W. Va., at an approximate cost of \$12,000.

### Protest "High Rentals"

P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has called a luncheon meeting at the Deshler-Wallick Hotel, Columbus, for March 29 to protest "continuing high rentals" in a period of declining grosses.



M. A. Lightman, president, Malco Theatres, Memphis.

On the desks of the "Pace-Makers" of this industry...

The Herald is "part of the picture"

## Paramount To Revamp Promotion

Paramount studio and home office publicity-advertising departments will function as a single unit in close adherence to the promotional pattern formulated at a recent five-day meeting, Jerry Pickman, acting national director of advertising, publicity and exploitation for Paramount Pictures, announced in Hollywood this week.

Optimistic about box office conditions and prospects Mr. Pickman said "Our problems are no different than they ever were. Television, our figures show, does not account for more than two per cent of the decline in attendance. New conditions require new concepts in our advertising and publicity approach to the public. I have no secret formula for making our pictures earn more dollars. We shall use the same tools show business has always used but we will try to sharpen them as much as we can and devise new methods for utilizing them."

Mr. Pickman continued, "We think it is not enough to just get player names or picture titles into the public prints. Although that is important, it is more important to use them in news stories that transmit to the reader the excitement that sets in at a studio when a picture begins shooting, and builds, or should build, steadily until the picture reaches the public. It is our present audience, and not some lost audience we used to have, that we need to serve fully and faithfully. We shall plan our campaigns with that objective, trying always to make known every genuine reason why the public should want to see our pictures."

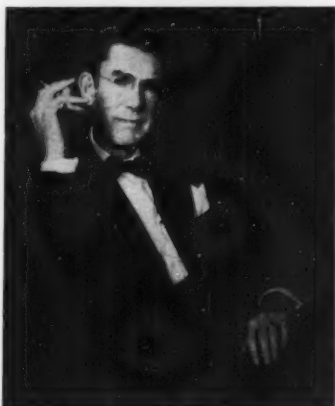
"We shall use every operational trick in our grab bag, apply every legitimate gimmick, but we shall not misinterpret or double-cross our public. Working as one, home office and studio department will coordinate every effort as part of the over-all whole with utmost striking power."

Saturation promotion, coupled with area-saturation bookings, has been highly successful in early trials, Mr. Pickman said, and will be continued on a larger scale. He intends to spend one-third of his time in New York, one-third in the field and one-third in Hollywood. Mr. Pickman has returned to New York.

### Technicolor to Do 84 Films During Current Year

Technicolor has commitments for 74 American and 10 British productions during 1951, it was learned this week. As of April 1, 1951, 14 Technicolor films were before the cameras. The capacity of the Technicolor plant now is 84 pictures a year, plus short subjects. During 1950, 70 pictures were produced in Technicolor in Hollywood and 10 in Britain, where another 10 will be produced in Technicolor during 1951.

## TOWN PAYS TRIBUTE TO JOHN B. EAMES



JOHN B. EAMES

A series of events last week marked the special tribute paid John B. Eames in conjunction with the opening of his theatre, Jax, Jr., at Littleton, N. H. The theatre is situated on the site of the old Premier, which was destroyed by fire in November 1949.

Mr. Eames has been an exhibitor since 1915, when he opened his Park theatre at Barre, Vt., and is probably today the "oldest" exhibitor in New England in point of continuous theatre operation. In commemoration of the event, prominent citizens attended a buffet supper and the opening of the theatre which climaxed "Jack Eames Appreciation Day." And in a unique tribute, regular advertisers in the Littleton Shopping News section gave over their regular four pages in the *Courier*, local newspaper, to the use of Mr. Eames.

A plaque was presented Mr. Eames by the townspeople, who also took part in a torchlight parade and presentation ceremonies.

### National Board of Review Annual Meet April 5

The National Board of Review will hold its annual film conference April 5 at the Hotel McAlpin in New York. The theme will be "The Motion Picture Mid-Century" and among the topics to be discussed by the various speakers are: "Views on the Movies from an Anthropologist," "Writing for the Screen," "American Pictures Abroad," "Foreign Pictures in America," "A Foreign Producer Looks at America and its Films," "Good People and Bad Pictures" and "Subsequent Punishment—Not Previous Restraint." April 6, the conference will move to the Twentieth Century-Fox Little theatre where a round table on "Community Motion Picture Activities" will be held. Three-dimensional films will be shown.

## BOOK REVIEW

CHARLIE CHAPLIN, by Theodore Huff, a biographic examination of the motion picture career of Mr. Chaplin. Illustrated, documented in detail. Indexed by names and film titles. Grey cloth. 368 pages text, plus 150 photographs. \$4.50. Henry Schuman, Inc., New York.

Here is an exhaustively detailed encyclopedic recording of the entire screen career of Charles Chaplin. Its pages set down substantially all that can be told about the pictures he made, something of the circumstances of the making, and includes synopses of nearly every release from those remote beginnings with Keystone comedies forty years ago. Withall it is done with warm friendliness to Chaplin.

Mr. Huff has taken a rather strictly motion picture point of view and gives the reader a wealth of facts about Chaplin-the-picture-maker. This becomes at once a permanent volume for the reference shelf.

Somewhat incidentally, too incidentally in fact, there is the first recording in print, in extraordinarily detached manner, of facts which tell in part the jumbled tangled life story of the comedian, including his melting-pot parentage, three half brothers, and along the way demolishes a few legends. Mr. Huff apparently has read everything that has been written, in English anyway, about Chaplin, and has therein not found much contribution to his researches.

The presentation makes strong impression of verity upon this reviewer, who had Chaplin and his works very much under observation, as an officer of the Lone Star Corporation which made Chaplin's most distinguished product, the series of two-reelers which ended his career in shorts.

That was, incidentally, under that famed contract by which Chaplin received \$680,000 salary for twelve negatives of about 1,800 feet each. That was the first of the great star salaries—and the industry was never the same after that.

Mr. Huff has brought to his task unusually competent equipment and experience as a film archivist. He has been assistant professor of motion pictures at New York University, the University of Southern California and the College of the City of New York, and for five years was on the staff of the Museum of Modern Art Film Library—and incidentally he grew up in the town of Fort Lee, New Jersey, where the film did some growing up, too.

Inevitably in a work of such scope one cannot have everything. In this case, while all the foundation facts of a fantastic career are recorded, the story of the inner man, the Chaplin at war with himself, his fears and society, is not told.

We dimly see the consummately sensitive and tragic comedian groping for the skill to tell, but not recorded the bitter impulses and sometimes daring hopes. We see him making retake after retake—but not the distraught little man running from the creative torments of the studio out into a mad California storm to stand screaming question and defiance at the skies of midnight.

—Terry Rameye

# The National Spotlight

## ALBANY

Fabian's Mohawk drive-in will open for the season on April 6, while the circuit's Saratoga will begin operations April 13. The dates are a week later than those observed last year. Leo Rosen is managing director of the two theatres. . . . Milton Kravitz will manage the Colonial when it reopens March 24 with "Cyrano de Bergerac" at \$1.80 top, all seats are reserved. . . . Clarabelle, the television clown, drew a capacity audience at a Saturday morning children's performance in the Palace. He also attracted a large crowd later in the morning at Proctor's theatre in Schenectady. A 30-cent admission was charged in Albany; a 55-cent charge was made for adults in Schenectady. . . . The Variety Club will hold its ninth annual dinner dance in the Ten Eyck Hotel ballroom April 14. The Club also fixed June 25 as the date for the annual golf tournament. Arthur J. Newman, Dr. Samuel Kalison and Nate Winig head the tournament committee. Saul J. Ullman is chairman of the car giveaway committee. . . . Tent 9 has issued its first roster of its 130 members in booklet form, with a history of the Variety movement.

## ATLANTA

Trade in most of the theatres off due to a cold spell. Playing at the local theatres are Art, "Cyrano," third week; Rialto, "The Great Manhunt," Roxy, "The Hot Money Ring" and "Southside 1-1000"; Fox, "The Enforcer"; Paramount, "Lightning Strikes Twice." . . . On the row visiting were: Sam George, Paramount theatre; Joe Fink, Garden Hills and Buckhead theatres; Howard Schuessler, Lam Amusement Co., Rome, Ga.; H. Bishop, Bishop Theatres, Columbus, Ga.; H. M. Ford, Ford, Lithonia, Ga.; R. H. Dunn, Camilla, Camilla, Ga.; L. T. Sheffield, Rosemont, Headland, Ala.; C. S. Pittman, Pittman, Gadsden, Ala.; Tom Brett, Arcade, Sandersville, Ga.; R. J. LaCrosse, Ashland, Tenn.; and Pete Brice, Pal Amusement Co., Vidalia, Ga. . . . Application has been granted by the NPA Authority, for the \$110,000 Liberty drive-in, Miami, Fla. . . . The Hamilton drive-in, Fort Payne, Ala., has reopened after being closed for six weeks. . . . J. W. Powers, theatre owner in Cedar Bluff, Ala., voted as mayor of that town. . . . Alvin Sexton, manager of the Lyric theatre Prattville, Ala., now with the Moffitt Theatres with headquarters in Montgomery, Ala., as assistant to Mr. Moffitt. . . . The new Rogers theatre in Chattanooga, Tenn., costing \$310,000 and seating 1,257 has opened to the public.

## BALTIMORE

Nine new pictures offered at the first runs including "Air Cadet," at Loew's Century; "Tarzen's Peril," at the Hippodrome, with

vaudeville; "The Great Missouri Raid," at Keith's; "The 13th Letter," at the new Theatre; "Lucky Nick Cain," at the Mayfair; "The Magnificent Yankee," at the Town; "Missing Women," with the reissued "Tycoon," at the Times and Roslyn; "Eternal Melodies," with "Ava Maria," at the Little; Warner's Stanley brought back "Dodge City." . . . Big event of the week was the scheduled opening of "Bird of Paradise," at the New Theatre, which M. A. Mechanic, owner, offered as a premiere with a "Bird of Paradise Fashion Show." Proceeds were turned over the Cancer Fund. . . . Leo H. Homand, owner of the Lord Calvert, which is operated by the Hicks circuit, announces that a new marquee and an entire new front will be built. . . . Edward Wyatt, Capitol manager, arranged an electronic spotlight device just at the top of the entrance doors so that as each person went through it lighted, throwing a beam of light directly on a 40 by 60 card advertising a coming picture. . . . Through a cooperative arrangement between L. C. Schanberger, Keith's, and Irving K. Meginnis, World, "Seven Days to Noon," was shown at the latter theatre immediately following its showing at the former house.

## WHEN AND WHERE

**March 26-27:** Annual convention, Theatre Owners of Oklahoma, Oklahoma City.

**March 28:** Bi-ennial "Ham 'n' Eggs" Breakfast, sponsored by P. J. Wood of the Independent Theatre Owners of Ohio, for members of the legislature, Frecker's, Columbus, O.

**March 29:** "Protest" luncheon, Independent Theatre Owners of Ohio, Deshler Wallick Hotel, Columbus, O.

**April 17-18:** Annual meeting, Motion Picture Operators of the South, Henry Grady Hotel, Atlanta, Ga.

**May 7-8:** Annual convention, North Central Allied Independent Theatre Owners, Inc., Hotel Nicolle, Minneapolis, Minn.

**May 7-8-9:** Annual convention, Independent Theatre Owners of Arkansas, Hotel Marion, Little Rock, Ark.

**May 9:** Anniversary dinner, IATSE, Hartford local No. 84, Hotel Bond, Hartford, Conn.

**May 13-14:** Board of Directors meeting, Allied States Association, Kansas City, Mo.

**June 24-25-26:** Annual convention, Mississippi Theatre Owners Association, at the Buena Vista Hotel, Biloxi, Miss.

**July 16-19:** Annual convention, Pacific Coast Conference of Independent Theatre Owners, Delmar Turf and Surf Club, Delmar, Cal.

. . . Operators' Union, Local 181, A. F. L., Samuel Issacson, president, now are located in their new headquarters.

## BOSTON

The surprise of the week was the gross chalked up by "Hills of Ireland," a combination travelogue and documentary 16mm film in color, opening at the Fine Arts theatre. This 589-seater, closed for eight years, is situated two flights up in the same building as Loew's State and is leased by Rex Wilson, Jr., operator of the Cinema 48 in New York City. Price scale is the same as the neighboring State and Fenway theatres. . . . Another non-Hollywood combination at the Exeter Street, "So Long at the Fair" with the Hungarian film "It Happened in Europe" proved a strong draw in its first stanza and will hold over. Holdovers "Payment on Demand" at the Astor and "Born Yesterday" in its fourth week at the Orpheum were also good. . . . The Copley theatre closed after attempts to play foreign and second run films. . . . The lease on the Premier theatre, Lawrence, has been transferred from Frank Boschetti to Adolph and John Fiore of Lawrence who will operate. . . . Edward Bradley, salesman at Paramount has been promoted to office and booking manager in Boston exchange, replacing Gaspar Urban who has been recalled into the Marine Corps. . . . The Publicity Club of Boston has set Friday April 13 as the date for its first annual dinner dance to be held at the Hotel Vendome, with Ralph Banghart, RKO, in charge of arrangements.

## BUFFALO

Ben Serlin, Warners, in from California, to assist Charlie Taylor, publicity, and Jim Eshelman, district manager, Buffalo Paramount, on advance campaign "Lullaby of Broadway." . . . The Paramount, Eckel and Palace combined last Saturday morning in Syracuse to present the clown Clarabelle of the "Howdy Doody" show, in person with Ken Murray's "Bill and Co," on the screens at a special morning show for the kiddies. . . . Gerry Germain of the Dipson Palace in Jamestown promoted a Hallicrafters TV set in a give-away promotion on "The Mating Season." . . . Joe Lebowitz, Fox field representative, in town to confer on campaign on "Bird of Paradise," with John Kimberly of J. N. Adam store and Paramount theatres executives. . . . Joseph B. Clements put on a sneak preview of the "Lemon Drop Kid," last Friday evening in the Paramount and greatly helped the current show.

## CHICAGO

Theatre men here say the advent of Lent is causing the current box-office decline. Best thing in the Loop is "Three Guys Named Mike," at the State Lake. Other

(Continued on following page)

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Loop houses are doing only fair with the exception of the Woods, playing "Born Yesterday," and the Selwyn with "Cyrano de Bergerac," both in their eighth weeks. . . . At Loop art houses, "The Mudlark" at the Ziegfeld and "Bitter Rice" at the World Playhouse continue to be strong attractions. . . . Debbie Reynolds and Carleton Carpenter, in town for personal appearances at the Oriental, posed for a picture spread for a movie fan magazine. . . . Sam Lesner, Daily News film critic, set to give a talk on movie appreciation at the City Club of Chicago, was granted permission to use "The MGM Story" as part of his program. . . . Four Chicago area drive-ins reopened, all playing first or second week of subsequent run. . . . Universal-International announced plans to world premiere "Ma and Pa Kettle Back on the Farm" at the Chicago with Percy Kilbride and others of the cast on hand for the opening. . . . B. & K. announced plans to hold a "Circus Show" at their Marbro on the West Side. Similar show held at their Uptown two weeks ago packed audiences in and set the box-office jingling. . . . Manor theatre was taken over from B. & K. by the Manor Amusement Co., former operators. Vern Langdon will manage the house. . . . Allied of Illinois prexy, Jack Kirsh, will head the amusement division of the 1951 Red Cross campaign here.

## CINCINNATI

Aside from "Three Guys Named Mike" at the RKO Albee and "Dodge City," dualized with "Virginia City" at the RKO Grand, both of which are doing average business, returns are below par. Other current bills include: "The Second Woman," RKO Palace; "High Lonesome," dualized with "Rouge River," RKO Lyric; "The Great Missouri Raid," Capital; "Tomahawk," second week at Keith's and a fourth week of "Trio" at the Guild. . . . As a protest against high admission prices charged by the Morgantown, W. Va. theatres, students at the West Virginia University recently inaugurated a "Don't Go to the Theatre Week," supported by a resolution calling on the student body to boycott the theatres, pointing out that the admissions, which are higher than in other communities of comparable size, are "beyond the normal means of the average student." Students have been picketing the theatres. The resolution cites that theatre managers have refused to consider requests for a lower scale as a concession to the university. One exhibitor has countered that in the 65-cent current admission, Federal, state and city tax are absorbed, and, plus the increased overhead brought about by higher film rentals, labor costs and other operating expenses, a downward revision is impossible. . . . The Paramount theatre, in Hamilton, Ohio, recently celebrated its 20th anniversary. James Keefe is manager.

## CLEVELAND

Milton A. Mooney, president of Co-operative Theatres of Ohio, operating in the Cleveland exchange area the past 12 years, is opening a Buffalo branch office to serve the New York area, starting with 16 outdoor and 11 indoor theatre accounts. Bill Twigg resigned as Warner city salesman, to head the Buffalo Co-op office. . . . Lower Mall theatre, which opened the Ohio engagement of "Cyrano" under a reserved seat

# The National Spotlight

\$2.40 top policy, two days later announced a price scale revision with \$1.80 top. Resistance to the \$2.40 price was too great. . . . Hope Kramer, daughter of Abe Kramer, Associated Circuit executive, will play opposite Robert Young and Janis Carter in Warner's forthcoming "Hali Breed." . . . Max Jacobs has closed his National Enterprises office in the Film Bldg. . . . 75 Variety Club members turned out for the dinner for outgoing and incoming chief barkers, Irwin Shenker and Abe Kramer. . . . Leo Jones is reopening his Forest theatre, Forest, O. . . . Most Cleveland theatre owners favor a bill returning to the state imposition of a three per cent amusement tax instead of municipally imposed taxes as at present.

## COLUMBUS

"Born Yesterday," playing as a single feature at Loew's Ohio, was the week's box-office leader, doing so well in its first week that it was shifted to Loew's Broad for a second week. The Broad has resumed Saturday openings. "The Groom Wore Spurs" played nine days at the Broad. The Palace had "Cry Danger" and the Grand showed "Kansas Raiders." . . . The World had a fourth and final week of the road-showing of "Cyrano de Bergerac." . . . National Auto theatre, of the Academy circuit, is the first drive-in here to open for the season. Opening night was March 16. . . . Lee J. Hofheimer and Al Sugarman, of H. & S. Theatres, have opened a new film distributing organization, Motion Picture Sales Organization, to distribute both domestic and foreign films in the Central Ohio area. The new firm has exclusive sales rights to Real-art pictures. . . . Walter I. Monaghan has been named manager of the Uptown, downtown subsequent-run house operated by Hunt Theatres, Cincinnati. . . . RKO Palace is reseating its lower floor and rebuilding balcony seats.

## DALLAS

A Saturday midnight showing of "No Sad Songs for Me" was seen at the Delman. . . . "Cyrano" went into the Dallas theatre for a first run engagement. . . . Nineteen Dallas show houses held kiddie matinees Saturday morning. . . . Ray "Smokey" Whitley, cowboy singing star in RKO Westerns, made personal appearances on the stage of the Major theatre March 13 and also was at the Crest theatre the following day. . . . Mrs. A. N. Sack (her husband is head of

of the Sack Amusement Enterprises here) returned from a business trip to San Antonio recently.

## DENVER

Paramount is filming four Grantland Rice "Spotlights" in Colorado. . . . George Smith, Paramount division manager, and Frank Smith, Salt Lake City Branch manager, were in for the sales meeting at the Denver branch. . . . Doris Wille has quit as Republic office manager and booker. . . . J. R. Grainger, Republic vice president and sales manager, and F. A. Bateman, district manager, were in conferring with Gene Gerbase, branch manager. . . . Members packed Variety Club at St. Patrick's party, and also for square dance party. . . . Harry Thomas, Essex Pictures prexy, in. . . . United Artists set world premiere "New Mexico" for May 3 at Kimo, Albuquerque, N. M.

## DES MOINES

Jay Mills, 52, widely-known master of ceremonies at the old Capitol theatre in Des Moines in the late twenties, died recently in West Palm Beach, Fla. . . . Earl Helvig, head shipper for Metro, died last week of a heart ailment. He was the husband of Clara Helvig, at Universal. . . . The heaviest snow storm of the winter made travel impossible for salesmen and exhibitors alike last week. None of the Row's salesmen was able to leave Des Moines during the first part of the week. Then, just when it looked like travel was possible again, a new storm swept the state. Snow ranged from 13 to 30 inches throughout Iowa. . . . Variety club held a membership luncheon. Guest speaker was Art Brayton, convention bureau chairman for the Chamber of Commerce. . . . Variety club has sent out invitations for its spring dinner dance to be held at the club April 7. . . . Walter Stolfus has resigned as manager of the Ritz in Oelwein. Dick Felix, manager of the Grand, has taken over temporary management of the Ritz.

## DETROIT

Lenten business had its ups and downs but reports show the box office didn't suffer too much. . . . Some of the Hapsburg crown jewels are being exhibited in the lobby of the Adams theatre in connection with "Royal Wedding." . . . Michigan held "Vengeance Valley" for a second week. United Artists is showing "Three Guys Named Mike" and "So Long at the Fair." "The Enforcer" is being held over for a second week at the Palms. Madison is showing "Target Unknown" and "Operation Disaster." A double bill at the Fox offers "I'd Climb the Highest Mountain" and "Flame of Istanbul." . . . William Flemon has taken over as manager of the Coronet theatre. Sam Carver managed the Coronet but has resigned to take over operation of the Jefferson and Park theatres. . . . Rinaldo Rosati, a newcomer to show business, has taken over the Keno, formerly the Amsterdam.

## HARTFORD

Newcomers in downtown first-runs included "Vengeance Valley," at Loew's Poli;

(Continued on opposite page)



(Continued from opposite page)

"The Flying Missile," at E. M. Loew's; and "The Redhead and the Cowboy," at the Allyn. . . William Spencer has been named assistant manager of the Meriden theatre, Meriden, Conn. . . Russell Shane is the new chief of service staff at the Warner Strand, Hartford. . . Michael Adorno has been appointed assistant to his brother, Sal Adorno, Jr., manager of the Palace and Capitol theatres, Middletown, Conn. . . Jack A. Simons, formerly manager of Loew's Poli, Hartford, and Loew's State, Providence, is now managing the Barry theatre, Pittsburgh, Pa. The 1,200-seat Center theatre, Hartford, owned and operated by Maurice Greenberg, has reduced its children's admission prices to nine cents. The house now opens at 11 a.m. daily. Michael J. Daly is theatre manager and film booker.

## INDIANAPOLIS

Don McCarthy, ELC salesman, has resigned to open a booking and buying service for drive-ins. Herman Morgan, formerly with Real Art, has taken his place on the ELC sales staff. . . Ten Indianapolis area drive-in operators are now running cooperative ads in local papers. . . Joe Cantor, neighborhood chain operator, spoke to a local PTA group on theatre problems. . . John B. McCullum, director of conservation for the MPA, met with bookers, shippers and inspectors. . . Sam Oschry, U-I branch manager, and salesman Moe Esserman and Frank Warren, attended the Pete Rosian dinner at the Cincinnati Variety Club. . . Business was off at first runs here last week, "Born Yesterday," a holdover at Loew's, was still the standout. "The Enforcer" is at the Indiana, "Vendetta" at the Circle.

## KANSAS CITY

The Kimo had a much better than average run, of about two weeks, with "The Next Voice You Hear." "Cyrano" is next; advanced prices, reserved seats, a good advance sale. . . A few drive-ins are opening, but the weather is chilly and damp. . . The remodeled Baxter, Commonwealth theatre at Baxter Springs, Mo., has opened. . . Elton Kuhlman, Commonwealth circuit manager at Great Bend, Kans., has been named civil defense director. . . The three Fox Midwest first runs—Fairway-Tower-Uptown—are showing "Rawhide," the Tower having also a second feature, "Hit Parade of 1951," the Esquire has a double bill, "Bombardier" and "China Sky." The double bill at the RKO Missouri is "Lightning Strikes Twice" and "Bowery Battalion." The Paramount has "The Red Head and the Cowboy" plus the featurette "You Can Change the World." "Born Yesterday" is going strong in its second week at the Midland, with a second feature "Revenue Agent."

## LOS ANGELES

"Vendetta" opened at the Pantages and Hillstreet, "Bedtime for Bonzo" at the United Artists circuit, "Vengeance Valley" at the Orpheum and Hawaii, "Royal Wedding" at Loew's State and the Egyptian, "The Redhead and the Cowboy" at the two Paramounts, "Rawhide" at the Los Angeles and Chinese group and a re-issue of "Dodge City" and "Virginia City" at the three War-



MOTION PICTURE HERALD

"The picture isn't doing so well, but she is a smash hit at the box office."

ner houses. The 4 Star brought in "The Red Shoes" with "The Fallen Idol" and "Cyrano de Bergerac" continued in its fifth month at the Fine Arts. "Born Yesterday," following its long run at the Pantages and Hillstreet opened at the Paradise, La Tijera and Imperial while "Manon" moved over from the 4 star to the Hollywood Paris. Newest entry among the imports was "The Bad Lord Byron" at the Esquire. . . A busload of Film Row regulars was organized by Harry Rackin and Sid Lehman for the March 6 opening of the Crest theatre by Irwin Sklar and Associates in Oceanside. . . National Screen Service branch manager Ben Ash and salesman Al Blumberg continued onto San Diego and other stops after the Crest opening. . . Up to San Francisco for a visit with branch manager H. L. Rice in the new office went Herb Turpie of the Manley Popcorn Co.

## LOUISVILLE

While new programs dominated the first run theatres here holdovers and reissues were in evidence. "Tomahawk" and "Navy Bound" stayed on for a second week in being moved to the Brown following a week at the Rialto. The Rialto brought in a double bill in "September Affair" and "Missing Women." The Mary Anderson brought back "Dodge City" which it exhibited years ago. Ending an approximate three week's run of "The Mudlark" the Scoop brought in "Of Men and Music." The Strand showed "Korea Patrol" and "Rogue River." . . According to the Kentucky Revenue, a monthly report of state revenue compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for January 1951 was \$3,833 higher than the tax revenue on amusement (combined) for a similar period in 1950. Tax revenue for July through January 1950-51 on amusement (combined) was \$17,877 less

than for a similar period in 1949-50. . . Frank Collins, general manager of Chakeres Theatres, Inc., was in Louisville recently. . . Out of town exhibitors seen on the row recently included: C. O. Humston, Lyric, Lawrenceburg, Ky.; George Jaegers, Majestic, Seymour, Ind.; Mrs. Clyde Marshall, Columbian, Columbia, Ky.; Luther Knifley, Art, Knifley, Ky.

## MEMPHIS

Memphis first run attendance continued above last year's figures. Loew's Palace continued with "Three Guys Named Mike." Loew's State had a strong opening with "Tomahawk." Malco showed "Bedtime for Bonzo." Strand played "Cry Danger." Warner showed "Lightning Strikes Twice." . . Women of Variety Club staged a lively fashion show. . . Benny Bluestein, entertainment chairman, was elected first assistant chief barker of Variety; Edward Sapsinsley, Malco official, second assistant, and Chauncey Barbauer, Ellis Auditorium manager, was elected to the board of directors. . . Marvin Deaton sold his Joy theatre at Saltillo, Tenn., to Long and Woods, a partnership. . . Robb & Rowley Theatres, Inc., has completed its new Malvern drive-in at Malvern, Ark., and scheduled formal opening for March 22. . . A. D. Fielder, Steele, Steele, Mo., has recovered from a serious illness and was back on Film Row. Other exhibitors shopping and booking on Film Row included J. C. Mohrstadt, Hayti; N. B. Fair, Somerville; Louise Mask, Bolivar; Guy Amis, Lexington; R. B. Gooch, Selmer; M. E. Rice, Jr., Brownsville.

## MIAMI

"I Can Get it for You Wholesale" had a three-theatre world premiere at Wometco's

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Carib on Miami Beach, Miami and the Miracle in Coral Gables. . . . Bernstein Theatres general manager Bob Clyman, reports that the No. 1 Drive-in, Daytona Beach, Florida, will have a benefit opening for the Shriners on March 28. . . . Eugene Race, manager Cameo, has extensive exploitation at work for the first showing in Miami area of "The Wandering Jew." . . . Robert Perry, former assistant at the Royal is serving as temporary manager there. Lloyd Kortum moves over from the Circle to become assistant at the Royal. . . . Ralph Wilson is new manager at the Biltmore and Harmon Ellison moved from the Tower to be assistant at the Capitol. . . . The 1,500-seat Gateway in Fort Lauderdale, Fla., Wometco's latest, was scheduled for a March 24 opening. . . . Film fare included "Molly" Embassy, Variety; "Payment on Demand," held over Paramount, Beach; "I Can Get It For You Wholesale," Carib, Miami, Miracle; "Great Missouri Raid," Florida, Sheridan; "Wandering Jew," Cameo.

## MILWAUKEE

The assistant to Joe Reynolds at the Oriental theatre here is Wayne Krofta. . . . Fred Lienhardt, New Glarus theatre, New Glarus, Wisconsin, has completed a successful campaign on an All Laugh change. The two hour show consists of a feature comedy and cartoons. . . . Rance Mason, Marinette, Wis., is running an Amateur Night series for 13 weeks. Every Thursday night talent from Marinette and its vicinity perform. . . . When the senior class of the Clinton High School sponsored their annual second film of the year at the Clinton theatre, the Fuller Brush Company paid for printed cards that advertised the event and the picture to be shown which was "The Fuller Brush Girl." . . . At the Fox Palace "Al Jennings of Oklahoma" with co-feature "Texans Never Cry" were viewed. At the Fox-Wisconsin "The 13th Letter" and "Nick Cain" were shown. "Vengeance Valley" was seen at the Towne along with "Cause for Alarm." "Royal Wedding" played at the Riverside.

## MINNEAPOLIS

Radio City showing "Vengeance Valley." A double bill at RKO Orpheum offers "The Flying Missile" and "The Killer That Stalked New York." The World is playing "Trio" for a second week. "Tomahawk" is playing at the Lyric for a second week. "Lightning Strikes Twice" is showing at the State. A double bill at RKO Pan features "Dodge City" and "Virginia City." RKO Pan feature is "Highway 301." The Gopher is playing "Kansas Raiders" for a second week. "King Solomon's Mines" has moved over to the Pix. . . . Leo Moliter, owner of the Superior theatre, Superior, Wisconsin, was a visitor. . . . Fire hit the Owen theatre, Owen, Wisconsin. Amount of damage was not learned. Robert Hobighorst, is manager.

## NEW ORLEANS

Recent film row callers were Walter Titus, Jr., division manager Republic, Mr. and Mrs. John Caldwell, Strand, Farmerville, La.; L. C. Huval, Pines, Maplewood, La.; Mr. and Mrs. Al Randall, Woodville and

# The National Spotlight

Centerville, Miss.; A. W. Vowell, the indoor Liberty and Lakeview drive-in, Taylorsville, Miss.; F. G. Pratt, Jr., Vacherie, La., and his manager, Harold Dacey, Fun, Lockport, and Rex and Gayle, Raceland, La.; and G. L. French, Mendenhall, Miss. . . . Recent reopening of conventional theatres are the Florence, Florence, Miss.; and the Scott at Scott, La., which its new owner James Corlin has rechristened the New. . . . John Doles purchased B. J. Green's Marion theatre, Marion, La. . . . Playing are: Loew's, "Meet The Invisible Man," Saenger, "The Red-head and the Cowboy"; RKO Orpheum, "The Enforcer"; the Joy, "Prehistoric Women"; the Globe, "Stage To Tucson"; the Center, "The Killer That Stalked New York." Saenger sneak previewed "Lullaby of Broadway."

## NEW YORK

A large number of new films were set for entry in the first run market in theatres on and around Broadway this week. They included "Lady Paname" at the Fifty-fifth Street Playhouse; "The Lemon Drop Kid" at the Paramount; "Mr. Universe" at the Palace; "Golden Salamander" at the Little Carnegie; "The Prince of Peace" at the Criterion; "Up Front" at Loew's State; "Rawhide" at the Rivoli; and "Angelo" at the Trans-Lux Sixtieth Street.

## OKLAHOMA CITY

"Call Me Mister" is now showing at the Criterion to good business. "The Company She Keeps" is at the center theatre. At the State theatre "A Yank in Korea" is scheduled and "Bedtime for Bonzo" is showing at the Midwest theatre. . . . At Anadarko, Okla., a promotion to encourage purchase of milk processed by Anadarko dairies, has been announced by the retailers committee of the Anadarko chamber of commerce. Effective until further notice, children under the age of 12 years will be admitted to Anadarko theatres on presentation of five milk bottle caps used by Anadarko dairies. . . . Traditional downtown observance of Holy Week by Catholic churches is in the Midwest theatre, Oklahoma City. This will be the 20th year these downtown services have been conducted at downtown theatres.

## OMAHA

Snow and storms held down business in the Iowa portion of the Omaha territory. Nebraska also had bad weekend conditions

for business. . . . Sol Rief, former Omaha Film Classics and Eagle-Lion branch manager, is now a Universal-International salesman here. . . . M. E. Anderson, Paramount branch manager, went to Chicago for a meeting. . . . Charles Elder was transferred from Des Moines to Omaha as a Paramount salesman. . . . G. V. Fleming closed the New Royal theatre, Dunlap, Ia. He is reopening the Cumberland, Cumberland, Ia., closed since last July. . . . Elmer Wulf has installed complete new sound and projection in the Kingley (Ia.) theatre.

## PHILADELPHIA

As a result of representations made by the Warner Theatres executives here, the local newspaper, and particularly the "Philadelphia Inquirer," are running a goodly number of "Go to the Movies" slogans as slugs on the amusement pages. . . . Ben Harris' American Film Co., independent local exchange, is distributing the "You Can Change the World" and "Dangerous Waters" short subjects in this area. The latter was produced by the State and is available without charge. . . . Motion Picture Associates added new members in inducing Sanford Gottlieb, Eagle Lion Classics branch manager; Harry Martin, Universal - International branch manager; Harvey Schwartz, Columbia office manager, and Joseph Quinlivan, Warner Brothers booker. In addition to the testimonial luncheon on April 9 in honor of Lester Wurtele, new Columbia branch manager, the group will also hold a boat trip down the Delaware River on a chartered boat on June 5. . . . Warner's Allegheny, which was reduced to weekend operation, closed down completely. . . . Larry Woodin, operating indoor and outdoor theatres in Wellsboro, Pa., has been appointed contest director for the Miss America Pageant for Pennsylvania and West Virginia, and for the first time, will stage the contests in drive-in theatres with the finals to be held at the State, Harrisburg, Pa. . . . Franklin County, Pa., treasury announced that it was enriched by \$950 in 1950 through fines collected each Sunday for illegal operations by the Sunset Drive-in near Chambersburg, Pa. . . . Rio, Reading, Pa., reopened for the Easter holiday with the Plaza there going into a Saturday and Sunday operation.

## PITTSBURGH

Showmen here are huddling frequently to discuss the merits of the world premiere of General Precision Laboratories' theatre screen television at the Fulton, Shea circuit house downtown. . . . The opening presentation March 19 was a two-hour production of the National Golden Gloves finals from New York's Madison Square Garden. . . . Clarence Bell is here for Columbia to drumbeat "Valentino" and prepare for personal appearances of Anthony Dexter, who created the title role. . . . The Harris theatre wanted to book "All About Eve" again, but Twentieth Century-Fox has refused to approve any re-release dates until after March 29, when the Academy Awards will have been distributed.

## PORTLAND

Portland's film goers decided they wanted more of "Born Yesterday" even after four weeks at the Orpheum, so it was to the May-

(Continued on opposite page)

(Continued from opposite page)

fair for a fifth downtown week. . . "September Affair" is at Paramount; "Raton Pass" at the Broadway; "Three Guys Named Mike" at the United Artists; a fourth week of "Cyrano" at Parker's Guild Theatre, and "Where Danger Lives" at Orpheum. . . John Olson named manager of the Capitol theatre, Seattle. . . George Smith, western division manager, Paramount, visiting Portland and Seattle exchanges. . . Parent-Teacher and allied groups at invitational preview "I'd Climb the Highest Mountain" at Egyptian arranged by Duke Hickey. Vic Gauntlett, director of advertising for Evergreen Theatres, preceded the screening with address. . . Mid-State Amusement Corporation putting on a Festival of Fine Films at Walla Walla, Wash., with increase in patronage.

## RICHMOND

"Air Cadet" opened at Loew's with a tie-up with the local Air Force recruiting office. . . Easter shows feature five openings at first runs. They are "Royal Wedding" at Loew's; "Sugar Foot" at the Colonial; "Fighting Sullivans," a re-issue at the National; "Bedtime for Bonzo," Byrd and State; and "Sword of Monte Cristo," Capitol. "David Crockett, Indian Scout" and "Kill or Be Killed" played a split week at the Booker T with "The Miniver Story" and "Treat 'Em Rough" at the Walker. . . Bela Lugosi's in-person horror show played at the Colonial. . . Orville Haskins has assumed his duties as assistant manager for Charles Hulbert at the same theatre. . . Clarabelle, the Howdy Doody clown, played a Good Friday guest appearance at the Westhampton theatre.

## SAN ANTONIO

Louis Hess, assistant manager of Clasa-Mohme here, returned from a business trip to Wesleca, Tex. . . In town to book Spanish language pix were Marie Burkhalter, Marine theatre, Fort Worth; Benjamin Silvas, Mexico theatre, Carrizo Springs, and Maclovio Silvas, Silvas theatre, Asherton. . . Clasa screened "Si Fuera una Cualquiera" which is their current release. . . Manager Lynn Krueger, Majestic, arranged an attractive sidewalk display of sandbags, war guns, bombs, etc., along with an honor guard of the TNG on the stage opening night to give "Steel Helmet" a grand send off.

## SAN FRANCISCO

Top grossers the past week: "The Man from Planet X" at the Paramount and "Cry Danger" at the Golden Gate. . . On marquees now: "Bird of Paradise" at the Fox, "Bedtime for Bonzo" at the Orpheum, "Royal Wedding" at Loew's Warfield, "Tarzan's Peril" at the Golden Gate, and "The Lemon Drop Kid" at the St. Francis. . . Art houses continue with "Trio" at the Vogue, "Cyrano de Bergerac" at the Stage Door and "Blue Angel" at the Larkin. . . Bay Area television set ownership reached 168,215 as of March 1. Local dealers reported February sales of 9,042 sets. . . Cliff Giessman, district manager in Oakland for Blumenfeld Theatres, has resigned, effective April 4. . . Dore Schary will be guest of honor at the Union League and San Francisco Press Club "Gang Dinner" May 11.



THE KENT, LAMBTON, ESSEX Theatre Association of Ontario. That's the name of the group above, who met the other day at the William Pitt Hotel, Chatham, Ontario. The name is a change from Motion Picture Theatre Association of Southern Ontario. Seated are Harland Rankin, Fred Dillon, of the Motion Picture Association Toronto office, a guest speaker, and Ernie Taylor. Standing, Harvey Sills, Ed Lamoureux and Archie Axler.

## ST. LOUIS

After a five day return of ice and snow, which turned the rising tide of local film business, the weather man reversed his field and presented a sunny sky and warm weather for the weekend. . . "Born Yesterday" kept business in general from being too dismal as it stayed on for a second week at the Missouri. "Steel Helmet" moved over for a second week at Loew's Orpheum. "Cause for Alarm" went along. . . A downtown theatre, the World, claims that over 30,000 St. Louisians have "thronged" to see "Bitter Rice" which heads into its fifth week. . . New films both in the Grand Avenue sector and downtown include: "September Affair" and "The Company She Keeps" at the Ambassador; "Second Woman" and "The Magnificent Yankee" at Loew's State.

## TORONTO

"Born Yesterday" was held over for a fifth week at the Imperial, Canada's largest theatre, setting something of a record here. Openings this week included: "Lightning Strikes Twice" at Shea's, "Al Jennings of Oklahoma" at the Odeon Toronto, "Three Husbands" at the University and Nortown, "Gambling House" at the Victoria and Eglinton, "The Groom Wore Spurs" at Loew's Uptown, "Your Witness" at the Odeon Hyland, "Marriage of Figaro," an Italian film, at the Hollywood, "Mystery Submarine" and "Blue Blood" at the Downtown, State, Scarboro, Glendale and Mayfair. . . Remaining for a second week were "Vengeance Valley" at Loew's, "Korea Patrol" and "I Killed Geronimo" at the Biltmore, and the re-issue program of "Rhapsody in Blue" and "Song of My Heart" at the Towne Cinema. . . "September Affair," in its second showing, is supported by "Crime Over London" at the Tivoli and Capitol. . . "All Quiet on the Western Front" and "Tail Spin" were brought back for a double bill at the Odeon Danforth, Fairlawn, Humber and Christie.

## VANCOUVER

B. C. Projectionists Union No. 348 began a fight against changes in the Fire Marshal Act which would allow employment of one projectionist in B. C. theatres. The act now requires two men in a booth to be on duty because of fire hazards from the use of inflammable film. Theatre men point out that "Safety type" film is now in use and that one man in a booth with less fire danger is now quite in order. . . Nick Banton of the Paradise theatre staff here is now assistant manager at the Odeon theatre in Victoria, replaced by Johnny Cooshek from the Plaza. . . Gaumont-Kalee has installed complete projection and sound equipment in Jack Barron's new Calgary 1200-seat house which was to open March 19. . . Gordon West has converted his 16mm house at Sechelt, to 35mm policy. There will be three programs weekly. . . The Roxy theatre, Vancouver, a 450-seater, is closed for extensive alterations. It is one of the oldest theatres here and the new owners Mr. and Mrs. P. Hopfner are making it into a modern suburban theatre.

## WASHINGTON

New openings include "Sugarfoot" at the Warner; "Tarzan's Peril" at the Metropolitan; "The 13th Letter" at the Palace; "Air Cadet" at the Capitol; "Bedtime for Bonzo" at RKO Keith's; "Chance of a Lifetime" at the Trans Lux; and "14 Hours" at the Playhouse. Holdovers included "Of Men and Music" at the Dupont; and "Mudlark" at the Plaza. Carryover for the week is "Call Me Mister" at the Columbia. . . The Plaza chalked up a 7th week for "Mudlark". . . In town for Washington scenes were Helen Hayes, director Leo McCarey, Robert Walker, Van Heflin and Dean Jagger. The picture: "My Son John." . . Thelma Ritter, in town for a personal appearance tour in connection with her new picture "The Mating Season." She was a guest of honor at a screening and party.

# BRAZIL BEGINS PRODUCTION

by R. EKERMAN  
in Sao Paulo

With the signing of a contract between Universal-International and the Brazilian producing company Vera Cruz, for the distribution of the latter's pictures made at the Sao Paulo studios, the Brazilian motion picture industry is definitely launched. The man behind Vera Cruz is Alberto Cavalcanti, a Brazilian who has gathered considerable motion picture experience in Britain.

The Companhia Cinematografica Vera Cruz was established November 3, 1949. After that, Mr. Cavalcanti, as general producer, returned to London to recruit technical personnel. With the production of the first picture, "Caicara," estimated at \$350,000, a new and promising era began for the Brazilian industry. The second picture, "The Land Is Always the Land," was directed by Tom Payne. With the making of "Angela," the third film, Mr. Cavalcanti broke with the company. This year, Vera Cruz plans to produce five other pictures, one in color.

It is known that Brazil's President Vargas plans to create a National Motion Picture Service, the direction of which will be in Mr. Cavalcanti's hands.

The Vera Cruz studios occupy 125 acres at Sao Bernardo do Campo near Sao Paulo. They are equipped with modern machinery. Universal-International has the worldwide distribution rights to Vera Cruz pictures, all of which so far have been made on location.

Now the establishment of another studio, Cinematografica Maristela, is announced. It is supported by a group of Brazilian industrialists. The first picture, "Anita's Presence," will be shown within a few weeks. After that, Maristela will make "Susan and the President."

## SWEDEN

by LARS-ERIC SVENSSON  
in Stockholm

The current year promises to be most active for the Swedish film distributors. During the month of January alone, 34 new films were opened and the total rose to 35 in February. The ordinary level stands around 28 to 30 a month.

Of the films shown during January and February, 44 came from the United States, 13 were British and six each came from Sweden and France. Among the pictures, "Tea for Two" deserves special mention since Warner Brothers originated a contest to find "Sweden's Doris Day."

Swedish studios closed December 31, 1950, and as yet there has been no information on exactly when work will start again. However, Swedish films are being produced anyhow. Terrafilm, headed by Lorens Marm-

stedt, has a production in France. Sandrew-Bauman Film has started production of a film dealing with missionaries in Africa, and Svensk Talfilm is working on board the *S.S. Sunbeam*, now cruising in southern Atlantic Ocean.

Swedish censorship has banned five films during the first two months of 1951. They are: "Kansas Raiders," "Dial 1119," "Under the Gun," "Highway 301" and "Unknown Island."

## ISRAEL

by ALBERT D. MATALON  
in Tel-Aviv

The Israeli Government is understood to have approached a number of Jewish actors in Hollywood with the suggestion that they appear in a series of pictures on Israel and its problems.

Among those contacted were Edward G. Robinson, John Garfield and Paulette Goddard. Mr. Garfield already is said to have expressed interest and reportedly is willing to come here to make a film if he can find the right subject.

A big achievement here is the completion of the picture, "Fatherland," which runs 10,000 feet. Charles Prement was producer and director.

## AUSTRALIA

by FRANK O'CONNELL  
in Sydney

Australian exhibitors have reacted swiftly and with a good deal of hostility to a suggestion that Paramount is said to be anxious to screen "Samson and Delilah" only at increased admission rates. It is the common practice in Australia to stick to the set admission charge and never vary from them.

The virile NSW Exhibitors' Association has unequivocally stated that if Paramount goes ahead with its alleged plan, the MPEA will make "the biggest effort of our fighting life" to defeat it. Other exhibitor groups will be invited to take similar action along these lines:

Ban exhibition of the picture if increased admission charges are made; write to all price commissioners of the exhibitor attitude and request steps to be taken to prevent the imposition of increased admissions; write to trades and labor councils requesting their cooperation; contact the Federal Government and claim that the increased charges would adversely affect the dollar balance; and notify the press.

Metro has acquired rights to the UNO Screen Magazine for Australia, New Zealand and the Pacific Islands; in offering

them to exhibitors, film hire will be a secondary consideration, according to Bernie Freeman, MGM managing director. The Metro deal covers both 35mm and 16mm.

The Chief Commonwealth Film Censor, J. O. Alexander, intends to intensify his drive for more parental control over children attending unsuitable films this year, he said. A good friend to the film industry, Mr. Alexander frequently takes the side of the exhibitor in public controversies over censorship and children's matinees. "In the long run, the attendance or non-attendance of children at unsuitable films which might adversely influence them rests with the parents," he said.

## FRANCE

by HENRY KAHN  
in Paris

French producers have agreed to come to the aid of Unifrance Film to avoid the taking over of that organization by the Government. Money has been the greatest problem. The Ministry of France, after refusing to subsidize the organization, agreed to release 100,000,000 francs from the Aid Funds on condition that the producers footed 20 per cent of the bill.

Last week, the producers, hearing that unless they helped, Unifrance would be taken over by the Government, agreed to increase their own subsidy. Since Unifrance was formed in 1949, it has received about 40,000,000 francs.

A Ministry of Information official told this bureau recently that the French censorship department would be reorganized soon. Representatives of the industry will return to the control committee. They left the group a year ago, arguing that they could be consistently overruled.

For the first time in French film history, a complete cast will make a film in a foreign language. The picture is "Monsieur Fabre," and it will be produced in English with a French cast. Pierre Fresnay plays the leading role.

## INDIA

by V. DORAISWAMY  
in Bombay

"Let motion pictures be the cultural ambassadors of nations, and we will have taken a big stride forward towards lasting peace," K. M. Modi, president of the Indian Motion Picture Producers Association, said recently at an exposition of Soviet film art and technique.

This was the second such exposition the Russians arranged here within the past few months and once again the Hon. M. C. Chagla, Chief Justice of Bombay, presided. Prime Minister Nehru attended. President Chagla thought India could learn a great deal from the Soviet cinema art. M. Cherkasov, well known Russian actor, declared that Soviet artists were never called on to play the roles of gangsters, murderers and thieves, either in real life or on the screen.



# The Hollywood Scene

## Kefauver Plays Studios' Talent Right Off Its Feet

ESTEEMED EDITOR:

That incessant droning buzz wafted your way on the west wind this troublous Spring is not, as may have seemed plausible, the sound of swarming locusts headed for the Hudson. It is the clackety-clack of typewriters under torture in this one-time capital of *Mammana* which hasn't been the same since Senator Estes Kefauver played a two-day engagement at the local Hall of Justice a fortnight back. What the handsome Senator and his all-star supporting cast did to the production art compares closely to what the atomic bomb did to military science. All the old concepts are out the window.

### Coming of Kefauver Dramatically Timed

The coming of the Kefauver company was dramatically timed. The production profession has just arrived at long and painful last at a tenable point of view with respect to television. The talent guilds had established officially the principle that a telecast delivers "a picture moving across a screen" and that this automatically certifies their jurisdiction over the medium.

With this achievement under its belt, professional Hollywood relaxed somewhat its vigilant concern as to the development of what had been regarded as a threatening competitor. It was tacitly assumed that control had been obtained. There would be conflicts and problems, but the situation was in hand.

Then Senator Kefauver opened his hearings, on a set no self-respecting producer

would have attempted to palm off as adequate, using a script so impromptu, so wordy and so cluttered with flashbacks as to have got a screenwriter thrown out of a studio, and before a camera that didn't know any better than to shoot the whole production in one unbroken take. And so instantaneous was the success of the arrangement that the local ABC-TV station, which had set up cameras to catch the opening ceremonies, began cancelling commercial programs at viewers' request and wound up televising the 16 hours of the two-day hearings in their entirety. Before noon of the first day professional Hollywood's complacency about its hold upon the world of "pictures moving across the screen" was shot to pieces.

The Kefauver show (everything is a show to producers, directors and writers, with no offense meant) violated all the rules and ignored all the techniques it had taken 50 years to develop. One set, no rehearsal, flat lighting, static camera, amateur actors, understatement and overstatement, clichés, fluffs and flashbacks by the carload, dangling plot threads—all the mistakes in the book—yet a suspense picture that held its audience tense as a fiddle string for 16 hours.

Clearly as summer sun, there was much to be learned from this new picture-moving-across-a-screen, by producers, by directors, by actors and by writers, and there was urgent reason for the learning to begin right now. That incessant droning buzz is the sound of all the screen-, radio- and television-writers in Hollywood at their lessons.

—William R. Weaver

Six pictures were started during the week, and seven were completed, while 16 others continued in shooting stage.

"My Son John," Paramount, the first picture to be produced and directed by Leo McCarey in a number of years, went into production in Washington, D. C. Helen Hayes, making her first screen appearance in an even longer time, has Van Heflin, Robert Walker and Dean Jagger alongside in the cast.

Producers Sam Bischoff and Irving Starr launched "The Half Breed," for RKO Radio, in which Jack Buettel, who played Billy the Kid in "The Outlaw," shares billing with Robert Young and Janis Carter. Edward Ludwig is directing, and it's being shot in Technicolor.

Lawrence Tierney, who played Dillinger in "Dillinger," is playing the hoodlum in "The Hoodlum," a Jack Schwarz Production for Eagle Lion Classics, with Allene Roberts, Liza Golm and Edward Tierney in the cast. Max Kosseck is directing, and Maurice Kosloff is associate producer.

Columbia began shooting "The Son of Dr. Jekyll," directed by Seymour Friedman, with Louis Hayward, Alexander Knox and Jody Lawrence.

"Silver Canyon," produced by Armand Schaefer and directed by John English, is a Gene Autry vehicle for Columbia release.

Mel Tucker is producing and Phil Ford is directing "The Rodeo King and the Senorita," a Rex Allen number, for Republic.

### Two for Payne in Color

John Payne will appear in two forthcoming Technicolor pictures to be produced by Bill Pine and Bill Thomas for Paramount. "The Lumberjack and the Lady," the first will get under way June 6. The other, "Carib Gold," is scheduled to begin September 3, with Edward Ludwig doing the directing.

## THIS WEEK IN PRODUCTION:

### STARTED (6)

#### COLUMBIA

Silver Canyon  
The Son of Dr. Jekyll

#### EAGLE LION

The Hoodlum (Jack Schwarz Prod.)

#### PARAMOUNT

My Son John  
(Washington, D.C.)

#### REPUBLIC

The Rodeo King and the Senorita

#### RKO RADIO

The Half Breed

### FINISHED (7)

#### ALLIED ARTISTS

The Highwayman  
(Hal Chester Prod.)

#### MGM

Strictly Dishonorable

#### MONOGRAM

Casa Manana  
(Lindsley Parsons Prod.)

#### REPUBLIC

Secrets of Monte Carlo

Havana Rose

#### 20TH CENTURY-FOX

Kangaroo (Australia)

#### WARNER BROS.

On Moonlight Bay

### SHOOTING (16)

#### LIPPETT

Savage Drums

#### MGM

Texas Carnival

#### PARAMOUNT

Peking Express  
(Hal Wallis Prod.)

#### Rhubarb

Detective Story

The Stoooge

(Hal Wallis Prod.)

My Favorite Spy

The Greatest Show on Earth

#### REPUBLIC

South of Caliente

A Lady Possessed  
(Portland Productions)

#### RKO RADIO

Androcles and the Lion

#### 20TH CENTURY-FOX

Anne of the Indies  
Friendly Island  
The House on the Square (England)

#### UNIVERSAL

Fiddler's Green  
WARNER BROS.  
Painting the Clouds With Sunshine

# Theatre TV In Debut in Pittsburgh

PITTSBURGH: Theatre television was introduced at the Fulton theatre, key house of the Shea circuit, here Monday night with the presentation of the finals of the Golden Gloves Tournament telecast direct from Madison Square Garden in New York.

The equipment used was General Precision Laboratory's Videofilm theatre television system which records the televised image on 16mm, which is processed in 60 seconds and projected onto the motion picture screen.

Last minute arrangements succeeded in bringing the audience an excerpt from the Kefauver Senate Crime Investigating Committee hearing in New York. A 15-minute public service feature preceded the climax of the boxing tournament which was relayed by special coaxial cable.

Special out-of-town visitors for the occasion included Gerald Shea, Andrew Grainger, and Carroll Lawler of the Shea circuit; Nathan Halpern, theatre television consultant for Theatre Owners of America; J. Rabinovitz of United Paramount Theatres, and Blair Foulds of General Precision.

As explained by Richard Arnfield, General Precision executive, Videofilm consists of a combination of receiver, camera and rapid-speed processor, running in conjunction with what is described as the first "professional 16mm projector ever built." The system, according to Mr. Arnfield, should cut operating costs to one-fourth of comparable 35mm equipment.

## Flick Says Censor Code Is Guide for Producers

The state motion picture code is "a detailed document laying down, almost word for word, what can be shown on the screen," Dr. Hugh M. Flick, director of the Motion Picture Division of the New York State Education Department, last week told the Parent Teachers Association in Loudonville, N. Y. Dr. Flick said that many films produced outside the U. S. are not controlled by the U. S. industry's Production Code, and added that "there are a great many independent producers and a great many films are made without the code seal." Dr. Flick said he had received thousands of letters "from both sides" about the "Miracle" incident, and pointed out that this was the first time the Board of Regents had cancelled a license issued by his organization.

## United Para. Sets Dividend

The board of directors of United Paramount Theatres, Inc., has voted a dividend of 50 cents per share on outstanding common stock, payable April 20 to stockholders of record March 30, 1951, Leonard H. Goldenson, the company's president, announced last week.

# Short Product in First Run Houses

## NEW YORK—Week of Mar. 19

ASTOR: Gerald McBoing Boing.....Columbia  
Heart Throbs of Yesterday.....Columbia  
Feature: Fourteen Hours.....20th-Fox

CAPITOL: Birds in Love.....Columbia  
Army All America.....Columbia  
Feature: Inside Straight.....MGM

PARAMOUNT: Big Little Leaguer.....Paramount  
One Quick Mind.....Paramount  
Feature: The Lemon Drop Kid.....Paramount

RIVOLI: Strategy for Victory.....20th-Fox  
Stage Struck.....20th-Fox

Screen Director.....Warner Bros.  
Feature: The 13th Letter.....20th-Fox

ROXY: Woodman Spare That Tree.....20th-Fox  
Tee Girls.....20th-Fox  
Feature: Bird of Paradise.....20th-Fox

STRAND: Rabbit Every Monday.....Warner Bros.  
Animal Antics.....Warner Bros.  
The Wanderers' Return.....Warner Bros.  
Feature: Storm Warning.....Warner Bros.

## CHICAGO—Week of March 19

STATE LAKE: The MGM Story.....MGM  
Feature: Three Guys Named Mike.....MGM

## "All About Eve" Wins Two More Awards

Twentieth Century-Fox's "All About Eve" last week added two more awards to its string of commendations. In Hollywood, the Screen Directors Guild chose the picture's director, Joseph L. Mankiewicz, the winner of the guild's quarterly award. The Newspaper Guild of New York picked the film for its annual "Page One" citation for distinguished achievement in the field of motion pictures. The organization will present the award to 20th Century-Fox at the annual Page One Ball April 13 in the Hotel Astor, New York.

## DeVry Gets \$5,000,000 Contract With U. S.

The Government has awarded the DeVry Corp., Chicago, contracts in excess of \$5,000,000 for the manufacture of sound projectors for the armed forces, William C. DeVry, company president, announced last week. The new projectors, known as JAN (Joint-Army-Navy), "will replace all other sound equipment now in use" by the three services, according to the company. Mr. DeVry said that projection equipment has been refined to such a point that rolling ship decks and steaming jungles no longer hamper the showing of films.

## Newport News Enacts 10% Amusement Tax

The Newport News, Va., City Council has passed a 10 per cent city amusement tax this week. The Council originally favored a tax of 20 per cent, but after more than 1,500 citizens signed petitions against it and local exhibitors met at the Council meeting to protest the move, the proposed tax was slashed in half. The new 10 per cent tax is scheduled to become effective May 1.

## New England Exhibitors Name Committee Heads

The newly-elected officers of the Independent Exhibitors, Inc., of New England assumed their duties at the group's monthly meeting in Boston this week. Norman Glassman, president of the organization,

named the following to the membership and dues committee: Leonard Goldberg, chairman; Ella Mills, Edwin Fedeli, Nat Hochberg, Albert Roy and Marie Bruno. Irving Isaacs is chairman of the legislative committee, to which Katherine Avery, Ted Rosenblatt, Ansel Sanborn, Andrew Tegu, Philip Smith, Frank LePage, Meyer Stanzler, Warren Nichols, Joseph Mathieu and Nathan Yamins were named. Melvin Saffner, chairman, Walter Mitchell and Leslie Bendslev constitute the finance committee. Samuel Resnik is chairman of the grievance committee, which includes Francis Perry, Maurice Saffner, Daniel Murphy and Morris Pouzzner.

## Theatres Urge Federal Tax On Free Radio, TV Tickets

The League of New York Theatres, before the House Ways and Means Committee in Washington last week, urged a Federal admission tax on free tickets to radio and television studio programs.

"We do not feel the vast audiences served by radio and television should go untaxed to our detriment and also at a loss to our Government," the League argued. It pointed out that since 1937, 14 New York theatres, with a seating capacity of 16,955, have been taken over for radio and television shows. "These theatres are filled several times each day for different presentations," the League said.

"Add to this the countless studios throughout the country where broadcasting and television are carried on and you can realize the vast audience that is not only seeing entertainment without paying but from which the Government is deriving no revenue in the form of taxes."

## Lippert Organization Votes First Dividend

The Motion Picture Financial Corporation, organized a year ago by Robert L. Lippert to finance a number of Lippert productions, this week in Hollywood declared its first dividend, disclosing that the corporation had netted a 10 per cent profit before taxes. In announcing the dividend, the company said the present rate of earnings indicated profits would be doubled by October.

# "What the picture did for me"

## Columbia

**CAPTIVE GIRL:** Johnny Weissmuller—It is a long time since we have had Weissmuller and this is an exceptionally good picture. It appealed to the kids and older folks and did very nice weekend business. I would recommend it for all situations. Played Friday, Saturday, March 9, 10—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**FULLER BRUSH GIRL, THE:** Lucille Ball, Eddie Albert—Disappointing untidy comedy. We expected better things from Miss Ball. Nothing but tired slapstick routines. Numerous walkouts. Played Tuesday, Wednesday, February 27, 28—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

**MISS GRANT TAKES RICHMOND:** Lucille Ball, William Holden—This feature gave me a lot of satisfied patrons and an above average gross for mid-week—one of the few I've enjoyed this year. It is a good comedy with Lucille Ball at her best, supported in the same way by William Holden and James Gleason. This one will please your patrons, there is no doubt. Played Wednesday, Thursday, January 24, 25—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

**PETTY GIRL:** Robert Cummings, Joan Caulfield—The writer reviewed this picture and think it is one of the sweetest and loveliest films that Columbia has released in some time. Don't be frightened to go after it and I think you will have great satisfaction out of it. There is nothing in television that could ever hope to touch this picture—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

## Eagle Lion Classics

**FORBIDDEN JUNGLE:** Don Harvey, Forrest Taylor—An excellent picture for the weekend in a small town. We play a double feature on Friday and Saturday. Tied this up with Roy Rogers and did a landlaid business—the best weekend in months. Wish I could get as good a combination every week. Much better than the average jungle hokum. Acting not of the best, but a good picture nevertheless for Saturday. Played Friday, Saturday, March 9, 10—Kenneth J. Sniffin, Crescent Theatre, Dalton, Ga.

**HIGH LONESOME:** John Barrymore, Jr., Chill Wills—A good picture with a different twist. Had many nice comments on this and did a nice business that was quite a bit above average. A good show to help out on your "bad days." Good for exploiting. Would recommend ELC's radio transcription for a publicity tieup. John Barrymore, Jr., good. Chill Wills excellent, as usual. Played Wednesday, Thursday, March 7, 8—Kenneth J. Sniffin, Crescent Theatre, Dalton, Ga.

**NORTHWEST STAMPEDE:** Joan Leslie, James Craig—This picture did slightly above average gross in my situation. The color was fair and I had a fairly good print, considering the age of the picture. Played with a cartoon festival. It pleased those who saw it. Played Saturday, February 10—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

## Lippert

**EVERYBODY'S DANCING:** Spade Cooley, Richard Lane—This is a good little program picture with a lot of music in it, and think the young folks should enjoy it. It helped bolster our weaker picture to only average mid-week business. Played Wednesday, Thursday, March 7, 8—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**STEEL HELMET, THE:** Gene Evans, Steve Brodie—Another war story that once seen will long be remembered. I think this picture is dynamic. I didn't have the privilege of seeing it while in Miami, but saw it in Chatham later. If you have good results with war pictures, by all means don't fail to book this

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

one—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

## Metro-Goldwyn-Mayer

**AMBUSH:** Robert Taylor, Arlene Dahl, John Hodiak—Here is a natural for small town situations which should make the exhibitor a few dollars. I would like to see MGM make two or three more westerns each year, to give just a bit more variety to their releases. Played Friday, Saturday, February 23, 24—H. A. Corr, Community Theatre, Marwayne, Alta, Canada.

**LIFE OF HER OWN, A:** Lana Turner, Ray Milland—A photographed soap opera that probably appeals to the Turner fans. Not very well received by our patrons. Played Tuesday, Wednesday, February 20, 21—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

**MINIVER STORY, THE:** Greer Garson, Walter Pidgeon—As sweet and lovely a picture as you could ever hope to play. It has entertainment for both young and old and I think is a credit to the movie screen. It is this type of picture that will make television a small competitor—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

**MYSTERY STREET:** Ricardo Montalban, Sally Forrest—This one of the weaker pictures put out by Metro which certainly needs double billing. We did only mediocre business with it. Cannot recommend it very highly. Played Wednesday, Thursday, March 7, 8—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**ON THE TOWN:** Gene Kelly, Frank Sinatra, Betty Garrett—A fine musical in color with practically no plot but plenty of dancing and singing. Vera-Ellen very well liked, and they even acclaimed Sinatra. Played Thursday, Friday, February 22, 23—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

**OUTRIDERS, THE:** Joel McCrea, Arlene Dahl—Very interesting western. Should please the fans in any situation. Metro seldom makes a bad picture, especially a western. Good business. Played Sunday, February 11—Pat Fleming, Gail Theatre, Round Pond, Ark.

**STARS IN MY CROWN:** Joel McCrea, Ellen Drew—Metro really made one this time. So many of our patrons said it was more like an old Will Rogers' type of picture than they had in years. Full of good stage hokum and human interest appeal. If properly exploited, will do a fine job in most any situation. Grosses were good until one night when blizzard hit us. Played Sunday, Monday, Tuesday, February 11, 12, 13—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

**TALE OF THE NAVAJOES:** Native cast—Doubled this one with "Indian Territory" (Col.) to way below average gross. "Tale of the Navajos," a documentary film, was not the drawing power I thought it to be—and Gene Autry is as dead as a mackerel here. Result—in cold weather neither of the two features brought the patrons out. Played Saturday, February 3—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

**THREE LITTLE WORDS:** Fred Astaire, Red Skelton—Good musical in color, but this one lacks sufficient dancing. The story line is overdone, to the detriment of the production routines. There should have been an opportunity for one or two Skelton specialties. Good comments on the music. Played Sunday, Monday, March 4, 5—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

**YELLOW CAB MAN, THE:** Red Skelton, Gloria De Haven—Had a few walkouts on this, but lots of them liked it. About average draw here. A comedy drama. Played Tuesday, Wednesday, Thursday, March 6, 7, 8—L. Brazil, Jr., New Theatre, Bearden, Ark.

## Monogram

**BIG TIMBER:** Roddy McDowall, Lynn Thomas—This film pleased our largest Saturday attendance to date. However, it was a give-away—not the picture—that drew the crowd. Nevertheless, this product brought forth many nice comments and I am sure gave Roddy McDowall many new fans. Played Saturday, February 17—Tom S. Graff, Grand Theatre, Pollock Pines, Calif.

**SIDE SHOW:** Don McGuire, Tracey Roberts—No big star in this but it is a good show for middle of week or Friday-Saturday. Has some action and suspense. Played Friday, Saturday, March 9, 10—L. Brazil, Jr., New Theatre, Bearden, Ark.

## Paramount

**EAGLE AND THE HAWK:** John Payne, Rhonda Fleming—This is a good little outdoor feature that is slightly different. The picture is quite long for the story content, but should be suitable for small town situations. Played Friday, Saturday, March 9, 10—H. A. Corr, Community Theatre, Marwayne, Alta, Canada.

**EL PASO:** John Payne, Gail Russell—I picked up this super western from Paramount in place of my current release not suitable for my situation. We enjoyed an average gross during fair but cold weather. There is not doubt but that the picture has every thing that a western fan could ask for—wonderful color and action by all participants and a good story. Played Saturday, January 27—Fred G. Weppeler, Colonial Theatre, Colfax, Ill.

**MR. MUSIC:** Bing Crosby, Nancy Olson—Just an average three days on this picture. Some of the comments were good; others were not very good at all. Played Sunday, Monday, Tuesday, February 4, 5, 6—Fred Culler, Langley Theatre, Hampton, Va.

**UNION STATION:** William Holden, Nancy Olson—We were surprised by this one. It has excellent production value and a large measure of suspense which holds to the end. The locale is left to the imagination, and the backgrounds jump from New York to Los Angeles and one or two other places, though the action supposedly takes place in one place. However, this film was very pleasing. Played Tuesday, Wednesday, March 6, 7—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

## RKO Radio

**BOMBARDIER:** Pat O'Brien, Randolph Scott—Play this and you won't be sorry. An excellent release by RKO that filled in the middle of the week with the best gross of any "brought back" picture since I played "Wake Island." Though being released as a double feature with "China Sky," I believe this to be the best of the two. If you book them together, as much the better. Am very well satisfied. Played Wednesday, Thursday, February 28, March 1—Kenneth J. Sniffin, Crescent Theatre, Dalton, Ga.

(Continued on following page)

(Continued from preceding page)

**TARZAN AND THE LEOPARD WOMAN:** Johnny Weissmuller, Brenda Joyce—You can't beat Weissmuller as Tarzan, and for a small town you can't book a better picture for drawing power. Did an excellent business despite a heavy downpour all during the day. Wish there were a dozen more as good. Unfortunately all the Tarzans are not as good, but they will draw well in a medium sized town and the kids love Weissmuller. Played Sunday, March 4.—Kenneth J. Sniffin, Crescent Theatre, Dalton, Ga.

## Republic

**BELLS OF CORONADO:** Roy Rogers, Dale Evans—You can depend on Roy for a good western. They pep up my Friday-Saturday trade too. This is not the best of the series, but it will please. Played Friday, Saturday, February 16, 17.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**BELLS OF CORONADO:** Roy Rogers, Dale Evans—Used this in combination with "Forbidden Jungle" (ELC) and had standing room only all day long. Roy seems to be getting better and better. This is up to date drama with uranium as bait instead of gold. Music, story, photography, acting all good. What more can you ask for? A good example why Rogers is "King of the Cowboys." Played Friday, Saturday, March 9, 10.—Kenneth J. Sniffin, Crescent Theatre, Dalton, Ga.

**TWILIGHT IN THE SIERRAS:** Roy Rogers, Dale Evans—Good old Roy Rogers. We often wonder what will happen when he passes out of the industry, as he is always good for the extra dollar in the box office. Very popular in our situation and I cannot speak too highly of him. This is another one of his box office attractions. Played Friday, Saturday, March 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

## Twentieth Century-Fox

**CHEAPER BY THE DOZEN:** Jeanne Crain, Clifton Webb, Myrna Loy—A cheaper version of "Life With Father," amusing in spots and somewhat sentimental. The customers liked the kid actors. Played Thursday, Friday, March 8, 9.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

**EVERYBODY DOES IT:** Paul Douglas, Linda Darnell—Here is a fair little picture, which will probably do better in the larger situations. The feature starts very slowly and it was difficult to get the patrons

interested, but the pace gradually builds up toward the end. The patrons were satisfied with this comedy. Played Friday, Saturday, March 2, 3.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

**FOR HEAVEN'S SAKE:** Clifton Webb, Joan Bennett—We had cold, almost freezing, weather. Still we did better on this picture than any all winter. At the same time opposition was playing "Harvey." Business up 20% for this run. Played Wednesday, Thursday, February 21, 22, 23.—Frank Hughes, Autocise Drive-In Theatre, Yuba City, Calif.

**MISTER 880:** Burt Lancaster, Dorothy McGuire, Edmund Gwenn—Good down-to-earth entertainment that pleased majority of patrons, although a few did not like it. For some reason word got around that this was several years old. Probably confused it with "Miracle of 34th Street"—I don't know why. Good first day business, but did not hold up. No fault of the picture. Played Sunday, Monday, Tuesday, March 4, 5, 6.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

**MY BLUE HEAVEN:** Betty Grable, Dan Dailey—well liked by most everybody. Said to be Grable's best. Bought right and made a little money on this one. Played Sunday, Monday, Tuesday, February 18, 19, 20.—Shirley W. Booth, Booth Theatre, Rich Hill, Mo.

**TICKET TO TOMAHAWK A:** Dan Dailey, Anne Baxter—This is a very nice Technicolor picture, but it didn't set the world on fire. Did mediocre Monday and Tuesday business. Think it suitable for most situations. Played Monday, Tuesday, March 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

## United Artists

**AFRICA SREAMS:** Bud Abbott, Lou Costello—During some of our coldest weather of the season this picture fell far below average gross. It is a slapstick comedy with screams and laughs a-plenty. I think it did as well as any picture would have done considering the weather. Played Sunday, Monday, January 28, 29.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

**JOHNNY HOLIDAY:** William Bendix, Allen Martin, Jr.—This picture was a very poor grosser in my situation, in fact, if my gross had been double what it was, I still couldn't have paid my expenses. It is a wonderful picture and everyone who sees it will be well entertained and pleased. Played Wednesday, Thursday, January 31, February 1.—Fred G. Weppler, Colonial Theatre, Colfax, Ill.

## Universal International

**PEGGY:** Diana Lynn, Charles Coburn—A good picture in beautiful color, with comedy, and will appeal to the entire family. Played Sunday, Monday, March 4, 5.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**SHAKEDOWN:** Howard Duff, Brian Donlevy—Very good action film which pleased. There are several technical flaws in this picture, but they do not detract anything for the average audience. Played Thursday, Friday, March 1, 2.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

## Warner Bros.

**THREE SECRETS:** Eleanor Parker, Patricia Neal, Ruth Roman—A peculiar, wholly unbelievable film, involving three women who got themselves in trouble under one condition or another. They find themselves thrown together in the belief that a lost child is theirs. The contrived outcome aroused much doubt here. Played Sunday, Monday, February 25, 26.—L. F. Adams, Tapline Theatre, Ras el Misha'ab, Saudi Arabia.

## Shorts

### Metro-Goldwyn-Mayer

**CASANOVA CAT:** Technicolor Cartoon—Fred Quimby, the producer, is still dishing out some smash hit cartoons. These Tom & Jerry are tops.—Pat Fleming, Gail Theatre, Round Pond, Ark.

### Paramount

**HEP CAT SYMPHONY:** Noveltoon—This is a much better cartoon than you might expect. It brought out the laughs.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**SHAPE AHOY:** Popeye—This is a good little short with a different twist. Good.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

## Twentieth Century-Fox

**DING BAT LAND:** Terrytoon—This is my first time to play one of these cartoons, but it won't be my last. The "Ding Bat" made a scream hit with the audience here.—Pat Fleming, Gail Theatre, Round Pond, Ark.

**PATTERN OF PROGRESS:** Movietone Adventure—This is a very instructive short and I think you would be well advised to play it at any time.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**WOODEN INDIAN, THE:** Terrytoon—This shot contains plenty of action for the children. Good.—H. A. Corr, Community Theatre, Marwayne, Alta., Canada.

## Serial

### Republic

**FLYING DISC MAN FROM MARS:** A new serial which was well received here. It's the kind our patrons like, so need I say more?—Pat Fleming, Gail Theatre, Round Pond, Ark.

## Plan Tunisia Theatre As North Africa Largest

WASHINGTON: The Commerce Department said that a new theatre was nearing completion in Tunisia and reputedly would be the largest and most modern theatre in all North Africa. The theatre, to be known as the Palmarium, is in downtown Tunis on the site of a theatre of the same name destroyed by bombs in World War II. It will seat 2,400 and will include in the same building a night club, restaurant, banquet hall and a nursery to accommodate the children of patrons. The building is being put up by the city and will remain public-owned but will be leased to a private concessionaire. The new theatre is equipped with U. S. projectors and sound equipment it is reported by the Commerce Department.

These were the first people in the World to see

**THE THING**  
from Another World!

HOWARD HAWKS' *Powerful* MOVIE!

Ads like this are appearing in 54 National Magazines and 53 Sunday Newspaper Supplements totaling 185,761,000 circulation.



# Deny Picture Is Satire on Farm Plan

The charge that "Fresh-Laid Plans," a short subject released through MGM, was meant as a satire on the Brannan Plan was denied by both the producer and his backers this week.

The film, produced by John Sutherland for Harding College of Searcy, Ark., is one of a series and represents a pointed comment on Government planning and its consequences. The point is put across by means of a barnyard fable.

## Editorial Aroused Attention

Interest in the animated cartoon was first roused through an editorial in the St. Paul Pioneer Press, whose farm editor described it as "a satire on the Brannan Plan." He asked whether "a big segment of the movie industry is going to bat to knock the Government out of agriculture?" and went on to call the reel a "one-sided political editorial in pictures—a clever attempt to use the movies to sway public opinion on a hot issue affecting farming."

Queried in Hollywood, Mr. Sutherland emphasized that his picture was not aimed at the Brannan Plan but was "an attempt to point out the impossibility of planning our lives from a central authority." He said that in it he "tried to show that if the Government sets prices, or plans the economy, it restricts our freedom of action and creates confusion in which the profits go to speculators. I tried to indicate that out of free confusion comes the miraculous order of supply and demand."

"Fresh-Laid Plans" is the fifth cartoon made by Mr. Sutherland for Harding College on a fee basis. He received \$80,000 for making it. All revenue from the film goes to the college. The first project he undertook for the Public Education Program of the institution was "Make Mine Freedom." It was released in 1946. It dealt with the virtues of free opportunity.

## Grant from Sloan Foundation

Production of the series is made possible through grants to the college by the Alfred P. Sloan Foundation. Dr. Arnold J. Zurcher, executive director of the Foundation, commented in New York that "Fresh-Laid Plans" could not have been meant as a satire on the Brannan Plan since it was conceived before the farm emergency began. The Brannan Plan plugs the gap between purchasing power and production costs with subsidies and Government buying.

Dr. Zurcher said the foundation had expended about \$350,000 on the series since 1945. Ten cartoons have either already been made or will be made. According to Mr. Sutherland, each picture costs about \$80,000 and realizes approximately \$75,000. Harding College has no contract with Metro, which takes each film on its merits.

# IN NEWSREELS

**MOVIE TONE NEWS, No. 23.**—Senate crime probe in New York. United States takes part in British air maneuvers. First Eskimo becomes nun in Northern Canada. Canadian ice show.

**MOVIE TONE NEWS, No. 24.**—Senators probe crime in New York. "Bird of Paradise" fashions. Japanese volcano on rampage. Alpine avalanche buries town.

**NEWS OF THE DAY, No. 257.**—Senate crime probe. Frank Costello and Virginia Hill Hauser testify. British-U. S. in joint air maneuvers.

**NEWS OF THE DAY, No. 258.**—O'Dwyer faces Senate crime probe. First Eskimo nun. Informal Mr. Truman. Volcano eruption in Japan. Avalanche in Austria.

**PARAMOUNT NEWS, No. 60.**—Trieste's future spotlighted. New method of treating coronary thrombosis. Frostbite casualties in Korea. First Eskimo nun takes vows. Kefauver crime hearings.

**PARAMOUNT NEWS, No. 61.**—National Invitation hoop tourney. Flow of arms continues under Atlantic Pact. Beverly Hills: beauties show seals latest fashions in swim suits. Dayton: leopard is girl's house pet. Ambassador O'Dwyer and Costello face crime probes in New York.

**TELENEWS DIGEST, No. 11-B.**—Senate crime probe. Student riots in Japan. Korea: crossing the Han. Sports: celebrities play golf.

**TELENEWS DIGEST, No. 12-A.**—Virginia Hill Hauser, Frank Costello, James J. Moran testify before Senate probes. Puerto Rican regiment prepares for attack in Korea. France displays modern arms. French wounded return from Korea. Sports: the Daily News Relays in Chicago.

**UNIVERSAL NEWS, No. 439.**—Senate crime probe hearings in New York. At the front in Korea. Sports news: baseball, basketball for kiddies.

**UNIVERSAL NEWS, No. 440.**—Senate crime hearings. Volcano explodes. Mud in Korea. Realistic combat training. National Invitation Basketball Tourney.

**WARNER PATHE NEWS, No. 62.**—Kefauver crime probe in New York. Korea: UN troops in drive. Korea war dead on way home. Eskimo nun takes vows. Baseball "Haps" Chandler out.

**WARNER PATHE NEWS, No. 63.**—Senate crime investigators quiz O'Dwyer. Seattle: Korea vets come home on leave. Japan: volcano in violent eruption. Miami, Fla.: Elliot Roosevelt weds again. New York: Barbara Hutton splits again. Sea styles for seals and sirens in Beverly Hills. Sports: National Invitation Tourney.

## William E. Benton Dies; N. Y. Theatre Executive

William E. Benton, 56, industry pioneer and operator of theatres in upstate New York, died March 19 in Miami Beach, Fla., where he had been vacationing, after a brief illness. Funeral services will be held Monday at Saratoga Springs, N. Y. An industry figure for 30 years, Mr. Benton was active in other businesses and politics. He was Republican County Chairman in Saratoga Springs for many years, operated hotels, and his charitable work included executive posts with the local hospital and Red Cross. At the time of his death he was associated with the Walter Reade circuit in the operation of Saratoga Springs' two theatres and with the Schine circuit in theatres in Mechanicsville, Ballston Spa, Whitehall and Granville. He also operated two houses in Plattsburg. His widow, a daughter and two sons survive.

## R. J. Callahan

Bartholomew John Callahan, 87, pioneer theatre owner in Seaside, died at his Seaside home March 9 after a nine-month illness. In 1907, he opened the town's first theatre, the Critic. His sons, John Michael and Daniel James Callahan, now operate the Strand and Times theatres, which he also built.

## Samuel R. Wax

Samuel R. Wax, 71, former operator of the Joy and Stratford theatres in Philadelphia, died at his Philadelphia home March 14. He is survived by his wife and son.

# Wage Rise Talks Begun By Salesmen

Negotiations were begun this week in New York between the Colosseum of Motion Picture Salesmen of America and the distributors.

The representatives of the some 1,000 film salesmen entered into discussions with the Industry Negotiating Committee headed by Bernard Goodman of Warner Bros., and early indications were that a wage hike extending beyond the 10 per cent generally permitted under the wage-price controls are sought from the companies. The meetings were expected to continue through the week at the Hotel Astor and if no agreement is reached, another city will be chosen for the discussions.

According to David Beznor, Colosseum general counsel, it will still be necessary to appeal to the Government, which has to authorize the wage increase, even if it is agreed upon by both sides. Also sought is an on-the-road expense allowance.

Others in the industry negotiating committee are Clarence Hill, 20th-Fox; Henry Kaufman, Columbia; Charles O'Brien, Loew's; Joseph McMahon, Republic; A. A. Shubart, RKO; Tom Murray, Universal; Arthur Israel, Paramount. Colosseum negotiators include Harris B. Winn, union president; N. Provencher, secretary, and the following district representatives: Floyd Klingensmith, Eastern; Grady James, Southern; Reville Kniffin, Western; Paul Fine, Central, and Harold Zeltner, Midwest.

## Legion Approves Five Of Eight New Films

The National Legion of Decency this week approved five of eight new films reviewed. Listed in Class A-1, morally unobjectionable for general patronage, was: "Sons of New Mexico." The Legion placed the following films in Class A-2, morally unobjectionable for adults: "Cavalry Scout," "I Can Get It for You Wholesale," "Soldiers Three" and "Tales of Hoffman." In Class B, morally objectionable in part for all, were: "M" because it "tends to glorify criminal activity," and "Smuggler's Island" because it "reflects the acceptability of divorce" and has a "low moral tone." The Legion put "The Lovers of Verona" in Class C (Condemned) because "the story told in this film condones and glorifies illicit actions. Moreover, this picture in treatment is seriously contrary to traditional standards of morality and decency. It contains sequences offensive to religion."

## Paul A. Vogt

Paul A. Vogt, 54, secretary-treasurer of IATSE's Local No. 10 in Buffalo, and on the staff of Shea's in Buffalo, died March 19 in the Veterans Hospital there after a seven-week illness.

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Product which has played their theatres since May 15 is evaluated herewith by film buyers of U. S. independent circuits. This report covers 100 attractions and 7,036 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative, embracing additional ratings with those published in the 42 preceding issues of the HERALD. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
All About Eve (20th-Fox)	41	29	65	28	7
American Guerrilla in the Philippines (20th-Fox)	16	59	57	15	—
At War With the Army (Para.)	44	19	3	—	—
Bedtime for Bonzo (U.I.)	—	—	3	—	9
Between Midnight and Dawn (Col.)	—	—	8	14	12
Bitter Rice (Lux)	12	13	—	—	—
*Born to Be Bad (RKO Radio)	—	5	20	20	12
Born Yesterday (Col.)	21	20	2	—	—
Branded (Para.)	7	37	26	2	—
Breaking Point, The (W.B.)	—	—	24	33	35
Breakthrough (W.B.)	23	64	46	4	—
California Passage (Rep.)	—	1	5	1	1
Call Me Mister (20th-Fox)	6	10	14	1	1
Cause for Alarm (MGM)	—	—	1	1	16
Company She Keeps, The (RKO Radio)	—	—	1	5	2
Copper Canyon (Para.)	12	62	73	31	7
Dallas (W.B.)	17	42	19	16	1
Dark City (Para.)	—	—	6	16	26
Deported (U.I.)	—	—	—	3	11
*Devil's Doorway (MGM)	3	13	57	15	6
Dial 1119 (MGM)	1	—	4	5	8
Emergency Wedding (Col.)	1	2	15	17	7
Enforcer, The (W.B.)	2	2	12	8	—
*Fancy Pants (Para.)	7	54	78	34	25
Fireball, The (20th-Fox)	1	2	20	37	25
Flying Missile, The (Col.)	—	—	1	10	8
For Heaven's Sake (20th-Fox)	3	10	51	32	43
Frankie (U.I.)	3	19	62	3	2
Fuller Brush Girl, The (Col.)	4	14	26	13	3
Gambling House (RKO Radio)	—	—	2	5	—
Glass Menagerie, The (W.B.)	—	10	5	25	56
Great Manhunt, The (Col.)	—	—	2	6	4
Great Missouri Raid, The (Para.)	2	10	9	2	—
Grounds for Marriage (MGM)	1	2	30	22	29
Halls of Montezuma (20th-Fox)	10	55	11	—	—
Harriet Craig (Col.)	—	6	20	37	20
Harvey (U.I.)	19	38	51	15	4
High Lonesome (E.L.C.)	—	1	14	18	3
Highway 301 (W.B.)	1	4	7	4	—
Hit Parade of 1951 (Rep.)	—	—	2	4	4
I'd Climb the Highest Mountain (20th-Fox)	28	5	4	2	—
I'll Get By (20th-Fox)	3	59	84	22	1

	EX	AA	AV	BA	PR
Jackpot, The (20th-Fox)	5	41	66	44	30
Joan of Arc (RKO Radio)	—	2	1	3	11
Kansas Raiders (U.I.)	1	15	27	8	1
Kim (MGM)	13	16	22	20	2
King Solomon's Mines (MGM)	182	49	25	3	—
Last of the Buccaneers (Col.)	—	—	9	8	6
Let's Dance (Para.)	—	13	59	63	7
Mad Wednesday (RKO Radio)	—	—	6	6	22
Magnificent Yankee, The (MGM)	—	—	—	4	5
Man Who Cheated Himself, The (20th-Fox)	—	—	—	3	3
*Milkman, The (U.I.)	—	17	38	16	4
Miniver Story, The (MGM)	—	2	36	54	73
Mrs. O'Malley and Mr. Malone (MGM)	—	7	20	28	13
Mister 880 (20th-Fox)	—	21	73	66	9
Mr. Music (Para.)	2	40	74	36	8
Mudlark, The (20th-Fox)	—	—	2	5	6
Mystery Submarine (U.I.)	—	4	14	5	2
Never a Dull Moment (RKO Radio)	—	20	39	23	23
Next Voice You Hear, The (MGM)	1	3	4	31	44
No Way Out (20th-Fox)	1	7	16	19	31
Operation Pacific (W.B.)	7	20	29	15	—
Pagan Love Song (MGM)	3	44	54	30	7
Prehistoric Women (E.L.C.)	—	7	9	1	1
Red Shoes, The (E.L.C.)	3	24	4	8	12
Right Cross (MGM)	—	8	26	45	7
Rio Grande (Rep.)	3	31	83	41	14
Rocky Mountain (W.B.)	—	17	36	30	11
Saddle Tramp (U.I.)	7	52	24	9	1
Samson and Delilah (Para.)	12	23	5	—	3
Second Woman, The (U.A.)	—	—	6	4	—
September Affair (Para.)	—	5	9	2	—
Short Grass (A.A.)	1	3	4	1	—
Sleeping City, The (U.I.)	—	1	8	12	9
Stage to Tucson (Col.)	—	—	3	2	—
Stars in My Crown (MGM)	96	47	93	23	—
Steel Helmet, The (Lippert)	14	16	9	1	1
Storm Warning (W.B.)	2	2	7	12	—
Sugarfoot (W.B.)	—	1	7	1	—
Surrender (Rep.)	—	—	—	8	4
*Tea for Two (W.B.)	12	42	67	16	5
†Three Guys Named Mike (MGM)	1	2	3	—	—
Three Husbands (U.A.)	—	—	4	5	—
Three Secrets (W.B.)	—	9	34	17	22
To Please a Lady (MGM)	15	52	60	21	6
Tomahawk (U.I.)	3	22	12	—	—
Tripoli (Para.)	—	10	78	49	5
Two Flags West (20th-Fox)	11	19	67	33	1
Two Weeks—With Love (MGM)	1	27	97	17	13
Undercover Girl (U.I.)	—	1	3	8	6
Vendetta (RKO Radio)	—	1	3	5	11
Vengeance Valley (MGM)	—	14	8	5	—
Walk Softly, Stranger (RKO Radio)	—	2	24	28	9
Watch the Birdie (MGM)	1	23	57	13	9
West Point Story, The (W.B.)	1	20	48	26	2
Where Danger Lives (RKO)	—	6	13	15	14
Woman on the Run (U.I.)	—	—	5	17	7
Wyoming Mail (U.I.)	1	7	21	14	13
†Yak in Korea, A (Col.)	—	3	—	—	1

# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## The "Voice of America"—From Your Community

SOMETHING that theatre managers may do, in their own communities and neighborhoods, to help America's standing in world affairs, is described in literature received from the Common Council for American Unity, a non-profit and purely patriotic organization to stimulate the writing of letters by American citizens to their families and friends abroad.

You hear a great deal about the "Voice of America" radio program, beamed to countries abroad, but every year more than 250,000,000 letters are written to people in Europe by their kinfolks here, and these letters are received and read with much more interest and thought than the speeches of statesmen or articles from government sources. In their light, the untruths of propaganda fade.

Russia would have the world believe that we are plotting to make war; that we are exploited by big business; that America is headed for depression; that we are grossly materialistic and preyed upon by gangsters; that America is a land of divorce and broken homes. You can be an Ambassador of the United States by combatting these untruths in letters written between members of families across the world.

We urge members of the Round Table to discuss this idea with local newspaper and radio people, with business and civic groups, and offer to provide energy and space within your program as a theatre manager, to stimulate this worthy plan. Never has a simple task held the promise of greater benefits to yourselves, to your country, and the course of free men.

These letters may be written casually, of everyday affairs, yet they are bearers of momentous news to those overseas whose viewpoint is distorted or biased by our enemies. Such letters tell nothing less than the true story of America, and yet they need contain no propaganda; merely a recitation of the truth as it applies in family life.

### DON'T BE FOOLED

We gladly quote from *Contact*, house organ of Fox Midwest theatres, to supplement some of the words of wisdom brought to the Quigley Awards luncheon last week, by Elmer Rhoden, president of the circuit and our guest speaker.

It reads: "Don't be fooled; the public is waiting to be sold. Don't figure that the public knows its own mind to the extent that it knows in advance what it always wants to do or see, or what it doesn't want to do or see. Experience shows that in most cases the public is just waiting to be sold. If they've got the money, it's up to you and it's your selling job (the power of advertising) to convince the public that it will get its money's worth buying admission tickets to your theatre."

There was much packed into Mr. Rhoden's remarks at the Waldorf last week, and it was fully reported in the news columns of the *Herald* as part of the story of the Quigley Awards luncheon. If you didn't read it carefully, go back and do it now. We greatly admire the showmanship of such industry leaders as Elmer Rhoden, and we know by our own study and conviction at his point of sale, that he meets competition and gets business with an enviable combination of showmanship, salesmanship and sportsmanship.

We would like to assist in such an enterprise, in the fight for freedom. We would like to hear from such managers as Dick Feldman in Syracuse and others in the East where populations have acquired citizenship after migrations from the countries of the "Atlantic Area"—both inside and outside of the "Iron Curtain." If anything will penetrate that barrier, it will be the truthful reports of kinfolks.

**Q** The League of New York Theatres is on the beam, with concerted action for the benefit of legitimate theatres in the metropolitan area. There is a quality of leadership that deserves a round of applause from this corner. And we could learn something to our advantage, in a tax matter.

Last week, the League petitioned the Ways and Means Committee of the House of Representatives in Washington to apply the Federal admission tax on tickets to radio and television programs. Since 1937, fourteen theatres in New York City alone have been taken over for radio broadcasts and television performances, and several times each day an audience of 16,955 obtain free admission to see a "live" show, without tax.

It is reasonable that this huge floating audience, enjoying free entertainment, should in some manner meet the demand of government for tax income. It isn't quite cricket, for patrons of theatres who pay their way in to also pay a 20% admission tax—while the free-riders escape both charges. The audience at the Radio City Music Hall pays tribute on each and every ticket sold—but an audience of 3,500 at the Center Theatre, a block away, not only get in free but fail to pay their tithe to Government.

**Q** Something that attracted extra attention from the judges in the Quigley Awards annual competition were the copies of the *Lansing Drive-In Theatre News*, the regular newspaper which Pearce Parkhurst publishes as part of his promotion, complete with paid advertising to underwrite the cost, plenty of pressbook mats on coming attractions, publicity stories and even a "classified ad" section, which is "on the cuff" for patrons. Pearce Parkhurst had an impressive exhibit, as manager of the Lansing Drive-In, and has been a consistent contender for the Quigley Awards.

—Walter Brooks

# Look Who's Here

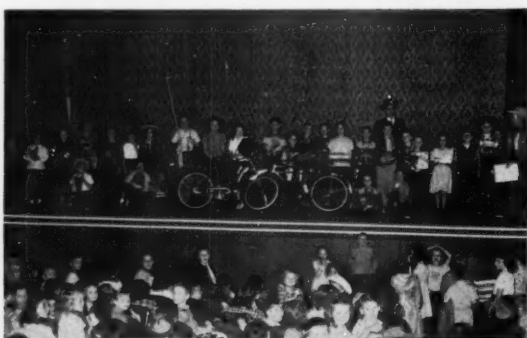
It's Anthony Dexter, star of Columbia's new "Valentino"—the girls are simply wild about him—on a personal appearance visit in Springfield, Mass.

Sol Sorkin, manager of RKO Keith's theatre in Syracuse, provided the display below with one usher in diving suit and a miniature diver in the fish pond. Jim Cunningham, tropical fish editor for the Quigley Publications, says this can be done.



A dramatic display for "Halls of Montezuma" built by Isadore Berger, manager of the RKO Marble Hill theatre in New York, with some good poster cut-outs and the cooperation of the Veterans of Foreign Wars.

"Chuck" Duncan, manager of the Alhambra theatre, Decatur, Ill., had the stage show, below, for more than 4,000 registered members of his Roy Rogers Riders Club. It's the largest club on record.





## Brotherhood Campaign In Small Town

Leland J. Thompson, manager of the Grand and Times theatres, Clintonville, Wisconsin (population 4,633) submits one of the best campaigns for the special "Brotherhood Week" award, to be given with the regular Quigley Awards and Citations at the end of the first quarter of 1951. It is of special interest because it is the first time that "Brotherhood Week" has been observed in his town, and that alone is the factual result of theatre cooperation.

As Chairman of the "Brotherhood Week" activities, Lee Thompson had a leading Congregational minister and the principal of the Clintonville Schools as his assistants. Other clergy, and the Mayor of Clintonville, served in various capacities. An "Essay Contest," conducted in the schools, gave point to the purpose of the annual program. A special short film, "The Wanderer's Return," which shows religious shrines of different faiths, was shown on the theatre's program. Newspaper editorials, selected from various sources, added to the appreciation and understanding of the event.

School children prepared their own poster designs and were properly awarded for the best efforts. A local radio station, WTCH, offered a special program presented by a high school group, under the direction of their drama teacher, which lasted 25 minutes on the air. Libraries and social clubs participated, and local merchants offered their windows for special displays. An excellent campaign, handled with showmanship skills, and with newspaper and other cooperation, far above the average of the nation.

### Pretty Girls Turn Out To Greet "Valentino"

Personal appearance of Anthony Dexter in Springfield, Mass., brought out groups of pretty girls, eager to welcome the star of Columbia's "Valentino" film with something of the fervor that was reserved for the original character. There's no doubt but that the star of the new picture really looks like Valentino, and it has been proven by this visit that he makes with the same style of romancing with the ladies. Autograph seekers and radio programs went overboard to meet the good-looking film star.

### Metro Star Sings for Sell-Out Audience

George Peters, manager of Loew's theatre, Richmond, Va., sends tear sheets and program to show the tremendous success of a personal appearance of Mario Lanza, Metro's singing star, at the Mosque, before a concert audience. Attraction sold out the big auditorium and the star had extra attention in the newspapers, as a brilliant tenor with both stage and screen following.

## SHOWMEN IN ACTION

Gordon Jones broke the Pasadena and South Pasadena newspapers and had capacity business at the Fox West Coast Rialto theatre, when he promoted a "Typical Miss Teen" contest and had 50 contenders on stage, with the sponsorship of the Junior Chamber of Commerce.

W. B. Mallory, circuit manager for the chain of 14 theatres operated by the Government in the Panama Canal Zone, shows how he tied up with "The March of Dimes" with the display of an "iron lung" built from gasoline drums and upon board.

Marvin Fox, manager of John Hamrick's Orpheum theatre in Seattle, had a 24-sheet in the lobby for "Operation Pacific" along with other materials which he says were "also Navy property."

George E. Landers, division manager of the E. M. Loew theatres in Hartford, is credited with a big display ad, bearing the number "5" to indicate the fifth week hold-over for "Born Yesterday" with the caption "Honest! It's too good to let go!"

New England managers have a way of doing it. Nick Brickates, manager of the Warner Garde theatre, New London, advertises "Twice Your Money's Worth" and Nathan E. Goldstein, at the Arcade theatre, Springfield, Mass., plugs a "Two For One" show.

Henry Pines, manager of the Fox theatre in Redwood City, Cal., netted increased good will and substantially increased patronage with Boy Scout Week.

Matt L. Saunders, manager of Loew's Poli theatre, Bridgeport, conducted an essay contest for the twelve best replies to the question, "How I'd like a date with one of the 'Three Guys Named Mike.'"

Bill Hupp, manager of the Blue Mouse theatre, in Tacoma, had his attractive house staff in costume, on the street as ballyhoo for "Last of the Buccaneers."

Frank Hughes, manager of the Auto-See drive-in theatre at Yuba City, Cal., promoted a deal with a local gas station whereby his patrons got an extra two gallons of gas with each 10 gallons purchased, using a theatre coupon.

Fred Wepler, manager of the Colonial theatre, Colfax, Ill., submits good advertising for "Next Voice You Hear" and "Stars in My Crown" addressed to local ministers.

Bill Elder, manager of Loew's Penn theatre, Pittsburgh, sends tear sheets from the *Post Gazette* and the *Press* with pages of publicity for Mario Lanza's concert appearance at the Shrine Mosque.

James C. Balkcom, manager of the Gray theatre, Gray, Ga., sends his herald on "Storm Warning" with the pertinent comment that his was the only town outside of Atlanta to play this picture! (In the state of Georgia, that is?)

Gerald E. Bares, manager of the Falls and Avalon theatres, Black River Falls, Wis., who is a graduate from Fox Wisconsin theatres, which he says is "the best school for theatre managers," sends us sample of his good small town showmanship.

Lou Cohen, manager of Loew's Poli theatre, Hartford, and his assistant, Norm Levinson, arranged some springtime window displays for "Call Me Mister" and the Spring Film Festival.

As a gag for "Three Guys Named Mike," Joe Miklos, manager of the Embassy theatre, New Britain, Conn., offered free tickets to "Mikes" who showed their driver's licenses to prove identity and nomenclature.

Jim Durgan, publicity director for John Hamrick's theatres in Seattle, sends ad proof which was used with the timely caption (on the seventeenth of March!) reading: "Shure and begorra, have you heard the one about 'Three Guys Named Mike.'"

Francis Gill, assistant manager of the Paonia theatre, Paonia, Colo., sends a description of his "Moviesta" which is a film fiesta and/or cartoon comedy carnival, of which, more later.

William Howard, taking over as manager of the Plaza theatre, Windsor, Conn., was quoted in Alan Widen's newspaper column in the *Hartford Times* with these words of wisdom: "There's nothing like the theatre screen for topnotch entertainment."

Jack Sidney sending out invitations for the "Royal Wedding" on stage at Loew's Century theatre, Baltimore. It's a bona fide promotion for the picture with a real bride and groom.

Sol Sorkin captured plenty of newspaper publicity and attracted paying customers to the box office by serving Army beans and hot coffee to those waiting in line to see "At War With the Army."

Tony Abramovitch, manager of the Des Moines theatre, Des Moines, Iowa, had a fine two-color cooperative page for a bonanza of bargains and "Bedtime for Bonzo," in the *Des Moines Tribune*.

John A. Futch, manager of the Beach theatre, Jacksonville Beach, Fla., says he was short a few "A's" so he spelled "At War With the R-Me" on the marquee, but everybody got the idea and thought it was okay.

# FLORIDA SHOWMEN IN *Dinner Plus* LEON NETTER DRIVE *Show Co-Op*

Howard Pettengill has sent us the winning campaigns, and final returns in the Leon Netter drive for showmanship, which has been under way since last November. The campaigns are entered for the Quigley Awards in the first quarter of 1951, and news of the event is reported here for the benefit of Round Table members. The appreciation to Leon Netter is seconded by the appreciation of the Round Table for these examples of good showmanship.

Apparently, five managers in the Florida State Theatres line-up won equal prizes for the "most thorough exploitation job" in as many districts, and there were second and third prizes for each group. Billy Wilson, manager of the Beacham theatre, Orlando, won the first of these top prizes, with his good handling of "Petty Girl" and a contest for the best "Petty Girl Legs" in the Florida resort town. The picture in the adjoining column shows how he had contenders for every month in the year, with Christmas and New Year additional. This theatre also won a side bet for concession sales.

## Best All-Around Campaign

Ralph L. Puckhaber, manager of the Palace theatre, West Palm Beach, appears as a three-time winner, for his exploitation of "Let's Dance"—for the best "all-around" campaign, and for the greatest percentage of increase over last year. A tieup with the Arthur Murray dance studios provided a base for exploitation, and there are good examples of cooperative newspaper advertising. Dance exhibitions at the new Palm Club contributed to publicity values. (We were interested in his pursuit of pressbook commercial tieups.)

French B. Harvey, manager of the Howell theatre, Palatka, Fla., won an exploitation prize for his campaign on MGM's "King Solomon's Mines"—excellent for a town of 7,000 population. He reports break-away business during a period of "rain and cold" which was Florida weather the week before Christmas. The local Dodge dealer stepped in and did handsomely with personal invitations to his sponsored preview of the picture, especially arranged for Dodge owners and potential customers. Jumbo heralds were sent to a mailing list, and a 24-sheet used for lobby display. (We note in *Putnam County Courier* that the classified ad section is a by-line column. That's a good idea to give these ads personality!)

## Shorts and Westerns, Too

Carlton Bowden, manager of the Palace theatre, Lakeland, won with his exploitation of "Under Mexicali Stars" and the Rex Allen contest he conducted with it. He made good use of his concession counter as a display factor, and tied in plenty of advance publicity over the candy bar. Heralds and Rex Allen buttons, added to advertising results. George Baldwin, manager of the



Line-up of contenders in the "Best Petty-Girl Legs" contest conducted by Billy Wilson, manager of the Beacham theatre, Orlando, in the Leon Netter Appreciation Drive. "Miss January," center, was the winner, for January is a good month in Florida.

Florida theatre, West Palm Beach, had Gary Cooper, on winter vacation, to say nothing of Leonard Goldenson and Al Wilkie, in person, as guests, to stimulate news pictures and stories for the run of "Dallas."

W. B. Small, manager of the Victoria theatre, New Smyrna Beach, Fla., won a special prize for his treatment of Walt Disney's "Beaver Valley" and the best short subject exploitation in the contest, which broke all records in box office receipts for a special matinee. Don H. Martin, manager of the Regent theatre, Miami, won an exploitation prize for his campaign on "Broken Arrow" which was aimed towards the juvenile audience with very good-looking young "Indians" for local street ballyhoo.

## Ed May Selling Art Picture with Posters

Ed May, manager of the Lincoln theatre, Miami Beach, Fla., wrapped up a campaign on "Bitter Rice" with strong poster appeal, based on the selling curves of the picture. A special throwaway, folded to show only the caption, "This Is It!" and an arrow directing attention inside, quoted the national advertising for the film. A special banner carried by plane over the beaches, sold the crowds an idea of the picture.

## Special Edition of New Mexico Paper

In addition to special sections devoted to the world premiere of Warner Brothers' "Raton Pass" the *Raton Daily Range* gave the opening of the picture special handling on the front page, with special emphasis on photographs of the "Raton Queen" and her court, good-looking cowboys in western costume. The event was part and parcel of the area saturation premiere.

Jimmy Redmond, advertising manager for Tri-States Theatres in Des Moines, comes up with a new gimmick which seems to have possibilities elsewhere. A department store restaurant is running paid advertising on the amusement page of the *Des Moines Register*, which offers a "theatre dinner"—a full course dinner plus a theatre ticket at the Des Moines theatre, for a flat price of \$1.55 per person, every evening except Sunday, from 5:30 to 8 p.m. It's an attractive proposition for "you and your girl."

We can see how this might become quite a thing, in the combined effort of local stores, bus companies and others to get the family downtown at night. It may take a combined effort to drag them away from their new television sets, but when you get a bargain like this, it's worth while. There isn't any hint of "reduced prices" for either the dinner or the show, but the inclusive price is certainly agreeable.

## "Mr. Universe" Prompts Male Beauty Contest

Adam G. Goetz, manager of the Hippodrome theatre, Baltimore, promoted a novel contest via television in his town—where there are more television sets than any city in the country—to advertise "Mr. Universe" and we can see from the photographs he sent in that this must be a good television attraction. Young strong men, or strong young men, with plenty of muscles, posed for pictures via the air waves, while a commentator looked on.

**PEOPLE LIKE MOVIES!**

Yes... millions of people in America like movies... from hamlets to the huge teeming cities... people like you... and your family... find movies just what they want for a little cheering-up... for a celebration! Movies take you out of yourself... and make you and your life a lot more pleasant!

Gerald E. Bares, manager of the Falls theatre, Black River Falls, Wisc., sends the first copy we've seen of this excellently prepared ad for selling "movies as your best entertainment" in the small towns. He combines this with his regular advertising in strong display for a Spring Parade of Hits.

## Round Table In Britain

**Q** MISS LILY WATT, manager of the Odeon theatre, Coatbridge, won second prize in the recent C. M. A. showmanship drive in her district, and entertained the 35 members of her staff, each of whom received a one-pound bonus. It makes a nice picture of staff loyalty and appreciation. . . . **BORIS PETERS**, manager of the Palace theatre, Birmingham, is another new member of the Round Table, and he offers substantial proof of his showmanship with his handling of "The Milkman." . . . **L. LOVELL**, manager of the Regal cinema, Kirkcaldy, had two "Annie Oakleys" (Scott) on stage to help him with a "live" trailer, and the girls afterwards paraded the streets in western costume as ballyhoo for "Annie Get Your Gun." Cooperative advertising was headed "If 'Annie' had lived in Fife." . . . **TOM GRAZIER**, manager of the Arcade theatre, Darlington, made an effective tieup for "The Mudlark" as a benefit for the "Save the Children" Fund. A very old lady contributed her old pictures and valued Victorian relics, for display. . . . **BILL INGRAM**, who recently moved to the Cinema, Wishaw, Lanarkshire, had 2,300 school children to see "The Mudlark"—a source of great satisfaction. . . . **PERCY FREEDMAN**, manager of the Pavilion cinema, Birmingham, reports the fine coloring contest promoted by J. Wilkie, his assistant for "Sands of Iwo Jima" and a tieup with the Civil Defense Organization. . . . **C. H. H. EVILL**, manager of the Majestic cinema, South Woodford, had good on-stage and away-from-the-theatre tieups for "Three Little Words" with the cooperation of a local ballet school. . . . **J. L. CLOUGHTON**, manager of the Empress cinema, Urmston, persuaded his newspaper to publish cooperative advertising for "Annie Get Your Gun."

▼ ▼

**Q** NAT GROSSMAN, a newcomer to the Round Table, sends samples of his showmanship from the Commodore cinema, Hamersmith, and we welcome him as a manager of distinction. His dressed-up events at the theatre prove that he finds opportunity, and has a flair for doing things properly. For instance, none other than Field Marshall Viscount Montgomery, "Monty" himself in person, dropped in at his Saturday morning Minor's matinee, with the Lord Mayor, and news pictures of the event were on the street in the *London Evening News* within the hour! Other "personals" are handled in similar style. . . . **P. TEPER**, manager of the Odeon theatre, Ealing, proves that "Harvey" is a popular figure, posing for marquee display. . . . **R. H. B. THOMPSON**, manager of the Royal cinema, Scunthorpe, had a fine fighting display for "Fighter Squadron." . . . **S. E. PASCOE-WILLIAMS**, manager of the Ritz cinema, Woking, found plenty of tieups for "Two Weeks With Love" among neighborhood travel agencies, gown shops and florists, to say nothing of haberdashers, drapers, music and coffee shops. . . . **A. HEATER**, manager of the Regal cinema, Beverley, set a restaurant table in the lobby—"reserved for the Miniver family"—as a welcome for "The Miniver Story." . . . **J. A. GALACHER**, manager of the Playhouse cinema, Galashiels, Scotland, sends in a good campaign on "Annie Get Your Gun" as an example of what was done by a small theatre on a moderate budget. . . . **J. G. CAMPBELL**, manager of the Olympia cinema, Glasgow, had the cooperation of Glasgow University O. T. C. in building a display for "Sands of Iwo Jima." . . . **JOHN BEE**, manager of the Odeon theatre, Worcester, sends a copy of his impressive Anniversary Souvenir program, which displays the theatre and its services to excellent advantage. . . . **EDMUND HAGUE**, manager of the Hippodrome, Nuneaton, entertained newlweds with "Let's Get Married." . . . **S. V. MURDOCH**, manager of the Corona theatre, Liverpool, made box office music with local tieups to advertise "Mr. Music."

## Selling Approach

### BIRD OF PARADISE—20th Century-Fox.

In color by Technicolor. All you will ever know of love, life and adventure in the South Pacific. Filmed in the exotic paradise of the South Seas, a rare and exciting romance of "The Islands." Volcanic! A love story, where two worlds meet. It could only come alive on the motion picture screen in glorious Technicolor. Spectacular epic of Island beauty. 24-sheet and other posters have been especially designed to make colorful cut-outs and to provide art work for marquee and lobby display. There is a herald which will key the campaign for large or small situations, as it contains all the showmanship to guide the rest of your advertising. Large newspaper ads are all keen and with strong appeal; we especially like 2-column mat No. 208, which has plenty of selling approach. There are two pages of pressbook ads in smaller sizes, as teasers and for small situations, and a utility mat that contains bits and prices for your composing room. "Bird of Paradise" is a natural for cooperative advertising, so look for slugs and publicity mats to insert in merchant advertising. The film has been intensively pre-sold in national magazines, and you will find several tieups that are valuable at your point-of-sale. Story is based on a stage play, well known to the older generation, and has been made before, in less colorful style, so you have a property that has been pre-tested on a showmanship basis. You need have no fear of its audience appeal and satisfaction. Many will be thrilled with the scenery and color; more will be pleased with Debra Paget in a sarong and the colorful South Sea settings and people. Publicity mats will add to the story and scenic value, if offered to your newspaper man. You don't need any more exploitation aid.

### BIRD OF PARADISE—20th Century-Fox.

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# The Product Digest

## Follow the Sun

20th-Fox—Ben Hogan, Golfer

It is a fact that there are several millions of confirmed golfers in this country, men, women and a lot of kids, who would rather play golf than eat, inclusive of the undersigned. Therefore it is equally a fact that those several millions make up a ready-made, waiting audience for this dramatic screen version of the life of Ben Hogan, one of the greatest golfers of all time.

Coupled with this is the true story of Hogan's remarkable comeback to active competition from a point close to death. That terrible automobile crash in the fog of a Texas highway, the incredible recovery and the iron will which carried the golfer back on the championship trail was watched, avidly reported and lauded by every sports writer in the land not too long ago. It is still fresh in memory. Hogan is still on the nation's sports pages, and the ingredients of box office success are there for the using.

Too, the screenplay—and a good one—by Frederick Hazlitt Brennan, is based on an article in the March *Reader's Digest*, and its millions of readers cannot fail but be impressed by the story of a man who did not know when he was licked, whether these readers be interested in golf or not.

Glenn Ford does a splendid job as Hogan, as does Anne Baxter as his loyal wife, Valerie, supported well by Dennis O'Keefe, June Haver, and Larry Keating, in particular. For the legion of golfers, as well, there are seen on tee and green such golfing greats of today as Sam Snead, Jimmy Demaret and Cary Middlecoff, and the dean of sports writers, Grantland Rice.

As produced by Sam G. Engel and directed by Sidney Lanfield, the film necessarily tends to be episodic, but graphically recorded are the highlights of a life devoted to professional golf, the heartbreak trail of early failure, struggle, always sustained by the faith of his wife, the success, the near-fatal crash, and the uphill return. Throughout is the human story of a man whose intense power of concentration caused him to be known as the "iceberg," and made him no friends, a fact which hurt, until his accident and his fight back gave him to know that thousands were his friends, who respected him and admired gameness and guts, and which his friends proved in a final tribute after he lost—not won—a major tournament following his recovery.

It is a human story of struggle and faith, and should find a wide and receptive audience.

Seen in the 20th-Fox projection room in New York. *Reviewer's Rating:* Very Good.—CHARLES S. AARONSON.

Release date, April, 1951. Running time, 93 minutes. PCA No. 14917. General audience classification.

Ben Hogan	Glenn Ford
Valerie Hogan	Anne Baxter
Chuck Williams	Dennis O'Keefe
Norma	June Haver
Jay Dexter	Larry Keating
Dr. Graham	Roland Winters
Sister Beatrice	Nana Bryant
Sam Snead	James Demaret
Harold Blake	Ann Burr
	Harmon Stevens
	Louise

Lorimer, Esther Somers, Harry Antrim, John Trebach, Jeffrey Sayre, Homer Wellome, D. Scotty Chisholm, William Janssen, William Forrest, Eugene Gericko, Gil Herman, Jewel Rose, Jim Pierce, Beverlee White, Emmett Vogan, Grantland Rice, Don Pietro, James Flavin, Myrtle Anderson.

## Ma and Pa Kettle Back on the Farm

U-I—The Kettles Again

This decidedly has the common touch, and successfully, too, judging from audience reaction to this and boxoffice reports on previous "Ma and Pa Kettle" films. Here, again, is the complete family picture; also a lesson in how to be warm and earthy without being vulgar.

Here are no international problems; no psychiatric overtones in behavior; no brooding, pervasive, complex economic situations. Instead there are in-law troubles, for newly weds and Ma and Pa, first baby troubles for the newly-weds—whether to raise children the old-fashioned way, or the new, hygienic way; how to cope with sudden, unearned, wealth; how to keep down-to-earth modes of living from the invasion and sterility of middle class conventions, pretensions, and fads.

The story has the Kettles' son, Richard Long, and daughter-in-law, Meg Randall, happy in marriage and with their new baby until the wife's mother and father happen along. They are from Boston, and uppity, and proceed to dictate and take over the baby and its rearing, and the Kettle household. This causes the Kettle's return to their old home, a broken down farm, and their brief "find" of uranium. Although the find is false, events have made the bride's father take the side of the Kettles, and at the end he convinces his wife the Kettle's way is best; she abandons her snobbery, and everyone is happy.

Perfect again as the Kettles are Percy Kilbride, dry, drawing, shrewd, thoroughly homespun; and Marjorie Main, raucous, bawling, open, yet hard-boiled, always a sentimentalist at the end. Leonard Goldstein, producer, and Edward Sedgwick, director, have turned out another piece of comedy craftsmanship.

Seen at the Loew's Orpheum theatre, New York, on a Thursday night. The audience howled from start to finish. *Reviewer's Rating:* Very Good.—FLOYD STONE.

Release date, April, 1951. Running time, 81 minutes. PCA No. 14498. General audience classification.

Ma Kettle	Marjorie Main
Pa Kettle	Percy Kilbride
Tom Kettle	Richard Long
Kim Kettle	Meg Randall
Ray Collins	Barbara Brown
	Emory Parnell
	Peter Leeds
	Teddy Hart
	Oliver Blake

## SHOWMEN'S REVIEWS THE RELEASE CHART COMPANY CHART SHORT SUBJECTS CHART

## The Painted Hills

MGM—Lassie Solves a Crime

Lassie fans are in for a treat in this dramatic story of how a faithful dog's devotion to his master solves a crime motivated by greed. Handsomely photographed in Technicolor, and with Paul Kelly, Bruce Cowling and Gary Gray the well chosen bipeds pacing the gifted canine star, the picture is a tightly written version, by True Boardman, of Alexander Hull's novel, "Shep of the Painted Hills." Dog lovers are a cinch to enjoy the picture thoroughly, and dog haters (if there are any) don't count.

Direction by Harold F. Kress is notable for steadiness of pace and directness of point, and the camera work by Alfred Gilks and Harold Lipstein, plus the sensitive score by Daniele Amfitheatrof, account importantly for an overall effect of naturalness rarely experienced in this type of picture. Chester Franklin produced.

In the story Kelly plays a prospector who returns from the hills, after finding gold, to discover that his partner, Gary Gray's father, has died, after first taking Cowling into partnership. As more gold is found, Cowling, becoming greedy, murders Kelly and tries to poison Lassie, only witness to the deed; but Lassie is rescued by friendly Indians and returns to lead Gray to the spot where Cowling has buried the body. Gray accuses Cowling of the crime and the latter undertakes violence, but Lassie eventually successfully lures the killer to the hills and forces him over the edge of a cliff, avenging his master's death. It plays a good deal better than it reads.

Previewed at the studio. *Reviewer's Rating:* Good.—ROSCOE WILLIAMS.

Release date, May 4, 1951. Running time, 69 minutes. PCA No. 14751. General audience classification.

Shep	Lassie
Harvey	Paul Kelly
Bruce Cowling	Gary Gray
	Chief Yowlachie
	Andrea Virginia Lester

## Kon-Tiki

RKO-Lesser—Adventure Documentary

A fascinating adventure filmed on the wastes of the Pacific Ocean is narrated in this documentary, presented by Sol Lesser. In recent months, the book of the same name, which unfolded the story of the almost unbelievable experiences of six men on a raft, has become one of the best-selling books of the year. And there's no doubt that the astute exhibitor can use much of the advance publicity plus his own exploitation to bring healthy returns.

Briefly, "Kon-Tiki" is the name of a wooden raft used by six Scandinavian scientists headed by Thor Heyerdahl, to make their 101-day journey from South America to the Polynesian Islands. The purpose of the expedition was to prove Heyerdahl's theory that the Polynesian Islands were populated from the east—or Peru, to be specific—rather than from the west as has been the theory for hundreds of years.

Heyerdahl then decided to make a study of the

(Continued on following page)

(Continued from preceding page)

winds and tide in the Pacific, and by simulating conditions as closely as possible to those he theorized the natives travelled under, set out on the voyage. The camera—using motion pictures and some stills—then takes the audience through the preparations for the voyage, the sendoff, and the adventures encountered while the men were at sea.

It goes without saying that this material makes some exciting stuff. Ben Grauer's commentary at the beginning of the picture is intelligently handled and delivered with the points of emphasis permitted to sink in. Then the narration is taken over by Heyerdahl himself who describes the conditions the men lived under, how they correlated the scientific data, their encounters with whales and sharks and other beasts of the deep, and finally the destruction of their craft as they land on one of the islands after 100 days at sea.

The one fault to be found is that the camera work leaves much to be desired. However, when it is realized the conditions under which the film was made, audiences will no doubt take this as adding most effectively to the realism and overall effect.

The picture was produced by Olle Nordemar with incidental music provided by Sune Waldmir. Heyerdahl provides an interesting commentary.

The names of the men who participated in the expedition are Heyerdahl, Knut Haugland, Erik Hesselberg, Torstein Raaby, Herman Watzinger and Bengt Danielson.

Reviewed at a New York screening room. Reviewer's Rating: Good.—CHARLES J. LAZARUS.

Release date, April, 1951. Running time, 73 minutes. PCA No. 15143. General audience classification.

## Queen for a Day

UA-Stillman—Giveaway Gala

Tied to the national radio program of the same name, this latest Robert Stillman production is aimed exclusively at exploitation. It will stand or fall by the worth of that exploitation, and Mr. Stillman and United Artists are making elaborate plans for promotion to see that it doesn't fall.

Three separate and otherwise unrelated stories are given a common starting point on the radio program which achieved a sort of fame by giving fabulous prizes each week to the woman voted by an audience of her peers as having the most appealing reason for winning the prizes. Obviously plots to be acted in such a setting of semi-hysteria would have to be poignant without subtlety. And they are just that.

The first is Faith Baldwin's "This Gossamer World," concerning a precocious child's devotion to an electric train his mother won on the program. The second is John Ashworth's "High Diver," concerning a son of immigrant parents who risks his life as a trick diver only to find that his mother has won a scholarship for him at an engineering school. The third, and best for purposes of the picture, is Dorothy Parker's "Horsie," about a love-starved baby nurse, who wanted only to win a minor prize to give her most recent employer "who had everything else."

Adaptations for purposes of the picture were by Seton I. Miller. Only the third story is well suited to the medium, the other two losing their original delicacy of emotion in the straining to connect with the radio program.

Performances, by a cast composed entirely of newcomers, are excellent.

The radio program is the thing.

Audience reaction at a special New York showing was lackadaisical. Reviewer's Rating: Good.—JAMES D. IVERS.

Release date, April 13, 1951. Running time, 107 minutes. PCA No. 15052. General audience classification.

Phyllis Avery, Darren McGavin, Rudy Lee, Frances E. Williams, Joan Winfield, Lanny Barry, Adam Williams, Kasia Orzalski, Albert Ben-Aster, Tracey Roberts, Larry Johns, Bernard Szold, Edith Meiser, Dan Tobin, Jessie Cavitt

## The Scarf

United Artists—Psychological Drama

An interesting, arty motion picture, this represents an experiment rather than a striving for mass entertainment. The dialogue especially—often enigmatic, brittle, very cerebral and crackling with hinted darkling motives and sustained suspense of hidden violence—makes this the sort of picture which, as the reviewers would say, will be hard to follow for the folks in Brooklyn, or Paducah.

It is a skittish, awkwardly brutal attempt to portray American life at certain low levels; but it strives for shock at the expense of truth.

All this is by way of saying that I. G. Goldsmith's venture into a tale of escape from an insane asylum, something which could have been an absorbing study in criminal psychoses or a thrilling cops and robbers, by virtue of "fine" script writing and direction becomes an uneasy and inadequate attempt to combine both. Action and convincing portrayals in almost all sequences are sacrificed to the E. A. DuPont script from Mr. Goldsmith's original story.

Some flashy portrayals are given by the varied, talented actors. Mercedes McCambridge does well as the waitress, toughened, mentally a steel trap, sentimentally a lush. James Barton carries the chief character portrayal as a hardened turkey rancher, isolated, convinced in his attitudes towards life's problems, a sympathizer and active friend of the escaped convict, and always vocal.

The story itself concerns John Ireland's escape from a criminal insane asylum to the nearby ranch of Barton. The latter shelters him sufficiently so some of his memory returns and he is able to carry through his mission: to determine whether he killed his sweetheart and actually is insane. In Los Angeles, he once again meets his old and best friend, the psychiatrist, Emyln Williams, a witness to the crime, who repeats his story and convinces Ireland, and also betrays him to the police. However, Barton, McCambridge, and others interested in Ireland by this time are on the right track—which is that Williams is a fraud, a dangerous lunatic, who framed Ireland. They succeed in making him crack and confess.

Seen at the New York projection room. Reviewer's Rating: Good.—F. S.

Release date, April 6, 1951. Running time, 93 minutes. PCA No. 14593. Adult audience classification. John Harrington ..... John Ireland  
Connie Carter ..... Mercedes McCambridge  
David Dunbar ..... Emyln Williams  
Ezra Thompson ..... James Barton  
Dr. Gordon ..... Lloyd Gough  
Basil Ruysdael ..... David Wolfe  
Harry Shannon ..... Celia Lovsky  
Dave McMahon ..... Chubby Johnson  
Frank Jenks ..... Emmett Lynn  
Dick Wessell ..... Frank Jacquet  
John Merrick ..... Lyle Talbot  
King Donovan ..... Oz Whitehead  
Frank Richards ..... Sue Casey

## Tarzan's Peril

RKO-Lesser—Jungle Adventure

The fabulous jungle hero created by the late Edgar Rice Burroughs is back again in an adventure which is on a par with the many others turned out in this film series. The current Tarzan is Lex Barker, who fits the role nicely with his fine physique and ability to let Cheta, the chimpanzee, get the attention of the audience for a good part of the running time.

"Tarzan's Peril" should do as well as its predecessors at the box office and the younger element surely will enjoy Tarzan's battle against the villains and his winging from tree to tree. This time Tarzan occupies himself with running down gun runners who are trying to foment a war between two native tribes.

When two white men are killed by the ring-leader, Tarzan puts domesticity aside, leaves his wife Virginia Huston in their jungle hut, and sets out to track down the wrongdoers. The action that follows provides nice suspense and action, including Tarzan's dangerous journey over a falls. Naturally, he escapes, thus leaving him available for future sequels in the Tarzan pictures.

Produced by Sol Lesser and directed by

Byron Haskin, "Tarzan's Peril" makes good use of documentary footage which shows native dances and jungle beasts in their native habitat. The screenplay is by Samuel Newman and Francis Swann. Cheta provides a fair share of laughs, while the remainder of the cast, including George Macready as the gun running chief, do what they are supposed to satisfactorily.

Reviewed at the RKO screening room in New York. Reviewer's Rating: Good.

Release date, March, 1951. Running time, 79 minutes. PCA No. 15063. General audience classification.

Tarzan ..... Lex Barker  
Jane ..... Virginia Huston  
Radjek ..... George Macready  
Trask ..... Douglas Fowley  
Glen Anders, Alan Napier

## Missing Women

Republic—Melodrama

This attempt at a semi-documentary study of the operations of the Bureau of Missing Persons doesn't quite come off as that, but exploitation with the help of city and town officials may give it a lift.

The plot starts when Claudia Rankin sees her groom of an hour killed after they stop on an isolated road to remove something from the back of their car. When the police seem to be taking their time about finding the killer, Claudia takes things into her own hands, completely changing her name and appearance and starts on their trail. Her disappearance becomes a problem to the Missing Person detail and she is tracked down. The police discover how close she is to the solution and whereabouts of a gang of auto thieves who operate in "lovers' lanes" and they close in just in time to rescue Claudia, engage in a gun fight and apprehend the gang.

The acting is up to par and the direction by Philip Ford is adequate. Stephen Auer was the associate producer.

Reviewed at the Republic screening room in New York. Reviewer's Rating: Fair.—

DOROTHY A. KIRSTEIN.

Release date, February, 1951. Running time, 60 minutes. PCA No. 15017. General audience classification.

Claudia Rankin ..... Penny Edwards  
Hans Soderling ..... James Milligan  
Lieut. Kelleher ..... John Gallaudet  
John Alvin, Fritz Feld, James Brown, Robert Shayne, Mario Dwyer, William Forrest, John Hedloe, Mary Alan Holman, Patricia Joiner

## Footlight Varieties

RKO Radio—"Vodvie" on Film

RKO Radio has disintegrated vaudeville for this sprightly screen revue. The "body," it is good to report, looks quite healthy.

Personable Jack Parr smoothly "emcees" this potpourri of comedy, farce, music and pretty girls. Radio's Sportsmen Quartet, as well as Frankie Carle, Red Buttons, Leon Errol, the Harmonicats and many others present their special brands of entertainment. A monologue by comedian Buttons and a comic rhumba by Parr and Grace Romanos are the picture's standouts. Some trick camera work by Weegee gives television a good-natured joshing. For the nostalgic, there are excerpts from an ancient nickelodeon film.

Every customer will not enjoy every act in "Footlight Varieties." On the other hand, most people will find at least two or three sequences to their liking.

Previewed at the RKO Radio screening room in New York. Reviewer's Rating: Good.—

TOM CANNING.

Release date, April, 1951. Running time, 61 minutes. PCA No. 14718. General audience classification.

Jack Parr, The Sportsmen, Red Buttons, Leon Errol, Frankie Carle, Inesita, Liberace, The Harmonicats, Grace Romanos, Buster West, Melissa Mason

## Fort Savage Raiders

Columbia—Starrett Western

Charles Starrett rides again in this tale of derring-do and the Durango Kid. A well-bal-

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anced mixture of song, comedy (by Smiley Burnette and Trevor Bardette), shooting and bare-knuckle fighting will probably make "Fort Savage Raiders" a satisfying film for most Western fans.

Starrett is commissioned by the Army to track down a band of desperados who have escaped from the stockade at Fort Savage. The gang is led by John Dehner, an A.W.O.L. captain embittered at the Army over the death of his son.

Peter Thompson, a pompous young lieutenant, is placed in charge of Starrett's bandit-hunting party. His conceit threatens the venture with disaster on two occasions. As in so many Westerns, however, Thompson is eventually reformed after taking a good licking. Starrett

handles the reformation efficiently. Chastened, Thompson bows to Starrett's experienced judgment and together they wipe out the villains, with Dehner dying from one of Starrett's bullets. A complete absence of love interest will please the youngsters. Most everyone will enjoy Burnette's familiar clowning.

Reviewed at Columbia screening room in New York. Reviewer's Rating: Good.—T. C.

Release date, March, 1951. Running time, 54 minutes. PCA No. 14859. General audience classification. Steve Drake } ..... Charles Starrett  
The Durango Kid } ..... Smiley Burnette  
Smiley Burnette..... Smiley Burnette  
Capt. Michael Craydon..... John Dehner  
Old Cuss..... Trevor Bardette  
Peter Thompson, Fred Sears, John Cason, Frank Griffin, Sam Flint, Dusty Walker

## SHORT SUBJECT

### FLIGHT PLAN FOR FREEDOM

*The March of Time—20th-Fox*

A crisp report on the Strategic Air Command of the U. S. Air Force, "Flight Plan for Freedom" takes you aboard a giant B-36 on a simulated intercontinental bombing mission. After preliminary glimpses of bases in Nebraska, Texas and Britain, the camera records for the first time the activities within a B-36—the easy efficiency of the crew, how they work, eat and relax on a 9,000-mile dry-run mission that is as grim as the real thing. It makes for effective screen material.

Release date, March 16, 1951

19 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 783-84, issue of March 24, 1951.

Feature Product by Company starts on page 773, issue of March 24, 1951.

For exploitation see Managers' Round Table section.

\* following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS L. of D.		Herald Review
				Issue	Page				
ABBOTT & COSTELLO in the Foreign Legion (924)	Univ. Bud Abbott-Lou Costello	Aug., '50	79m	July 15	389	AYC	A-1	Good	
Abbott and Costello Meet the Invisible Man (116)	Univ. Bud Abbott-Lou Costello	Mar., '51	82m	Mar. 17	759				Very Good
Abilene Town	Realt. Randolph Scott-R. Fleming	Sept. 1, '50	89m	Jan. 12, '46	2793		A-1	Good	
Abilene Trail (4946)	Mono. Whip Wilson-Andy Clyde	Feb. 4, '51	64m	Dec. 30	(S)643	AYC			
According to Mrs. Hoyle (formerly Outside the Law) (5122)	Mono. Spring Byington-Brett King	May 20, '51		Dec. 30	(S)643				
Across the Badlands (262)	Col. Charles Starrett-Smiley Burnette	Sept. 14, '50	55m	Sept. 16	486	AYC	A-1	Good	
Across the Wide Missouri (color)	MGM Clark Gable-Ricardo Montalban	Apr. 13, '51	95m						
Adam and Evelyn (Brit.) (923)	Univ. Stewart Granger-Jean Simmons	Aug., '50	92m	Nov. 26	98	A	A-2	Good	
Admiral Was a Lady, The	UA Wanda Hendrix-Edmond O'Brien	Aug. 4, '50	87m	May 13	293	A or AY	B	Good	
Again . . . Pioneers	PFC Colleen Townsend-Sarah Padden	Not Set	72m	Dec. 23	635			Fair	
Air Cadet	Univ. Stephen McNally-Gail Russell	Mar., '51	94m	Feb. 17	713	AY	A-2	Good	
Al Jennings of Oklahoma (color) (327)	Col. Dan Duryea-Gale Storm	Mar., '51	79m	Jan. 13	662	AY	A-2	Fair	
Alcatraz Island (002)	WB John Lital-Ann Sheridan (reissue)	Sept. 9, '50	64m	July 29	406		A-2		
All About Eve (030)*	20th-Fox Bette Davis-Anne Baxter	Nov., '50	138m	Sept. 16	485	AY	B	Excellent	
All Quiet on the Western Front	Realt. Lew Ayres-Louis Wolheim	(reissue) Aug. 1, '50	103m	July 22	398		B		
American Guerrilla in the Philippines (color) (1032)*	20th-Fox Tyrone Power-Micheline Prelle	Dec., '50	105m	Nov. 18	571	AYC	A-2	Good	
Annie Get Your Gun (color) (39)*	MGM Betty Hutton-Howard Keel	Aug., '50	107m	Apr. 15	261	AYC	A-2	Excellent	
Another Shore	Pentagon Robert Beatty-Moira Lister	Feb. 10, '51	77m	Feb. 17	713		A-2	Good	
Appointment With Danger (formerly United States Mail) (5019)	Para. Alan Ladd-Phyllis Calvert	May, '51	89m	Jan. 13	(S)662				
At War with the Army* (5014)	Para. Dean Martin-Jerry Lewis	Jan. 17, '51	92m	Dec. 16	614	AYC	A-2	Good	
BANDIT Queen (5011)	Lippert Barbara Britton-Philip Reed	Dec. 22, '50	68m	Dec. 2	599		A-2	Good	
Bayonet Charge (formerly The Imposter)	Realt. Jean Gabin-Ellen Drew	(reissue) Aug. 1, '50	94m	Feb. 12, '44	1754			Good	
Bedtime for Bonzo (112)	Univ. Ronald Reagan-Diana Lynn	Feb., '51	83m	Jan. 20	669	AYC	A-1	Very Good	
Belle Le Grand (5006)	Rep. Vera Ralston-John Carroll	Jan. 27, '51	90m	Mar. 3, '51	742	A	A-2	Good	
Best of the Bad Men (color)	RKO Robert Ryan-Claire Trevor	Mar. 17, '51		Jan. 20	(S)670				
Between Midnight and Dawn (328)	Col. Mark Stevens-Edmond O'Brien	Oct., '50	89m	Sept. 30	501	AYC	A-2	Very Good	
Beware of Blondie (207)	Col. Penny Singleton-Arthur Lake	Aug. 10, '50	66m	Apr. 8	254	AYC	A-2	Fair	
Big Cage, The	Realt. Clyde Beatty-Anita Page	(reissue) Aug. 15, '50	80m	Mar. 4, '33	46				
Big Timber (4908)	Mono. Roddy McDowell-Lynn Thomas	Sept. 10, '50	73m	Oct. 7	511	AYC		Good	
Bird of Paradise (color) (109)	20th-Fox Jeff Chandler-Louis Jourdan	Mar., '51	100m	Mar. 17	757	AY	B	Good	
Black Angel	Realt. Broderick Crawford-D. Duryea	(reissue) Jan. 1, '51	80m	Aug. 10, '46	3137	AYC		Good	
Black Rose, The (color) (019)*	20th-Fox Tyrone Power-Orson Welles	Sept., '50	120m	Aug. 12	433	AYC	A-2	Excellent	
Blackjack	ELC George Sanders-Patricia Roc	Sept. 4, '50	81m						
Blazing Sun, The (246)	Col. Gene Autry-Lynne Roberts	Nov., '50	70m	Nov. 4	554	AYC	A-1	Fair	
Blue Blood (4904) color)	Mono. Bill Williams-Jane Nigh	Jan. 28, '51	72m	Jan. 20	449	AYC	A-1	Very Good	
Blue Lamp, The (Brit.)	ELC Jack Warner-Jimmy Hanley	Mar. 1, '51	84m	June 3	322	AYC	A-2	Fair	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS		Herald Review
				(S) Synopsis	Page		L. of D.		
Blues Busters (formerly Bowery Thrush) (4916)	Mono.	Leo Gorcey-Huntz Hall	Oct. 29, '50	84m	Dec. 30	(S)644	AY	A-2	
Bomba and the Hidden City (4906)	Mono.	J. Sheffield-Sue England	Sept. 24, '50	71m	Oct. 28	(S)547	AYC	A-1	
Border Outlaws	ELC	Spade Cooley-Marie Hart	Nov. 2, '50	89m	Dec. 16	815	AYC	A-2	Fair
Border Rangers (4933)	Lippert	Don Barry-Robert Lowery	Oct. 6, '50	87m	Sept. 30	502		A-1	Average
Border Treasures (105)	RKO	Tim Holt-Jane Nigh	Aug. '50	60m	Sept. 9	478	AY	A-1	Fair
Born to Be Bad (for. Bad of Roses) (101)	RKO	J. Fontaine-R. Ryan-Z. Scott	Sept. '50	94m	Aug. 26	449	A	B	Very Good
Born Yesterday (344)*	Col.	Broderick Crawford-Judy Holliday	Feb. '51	103m	Nov. 25	590	A	B	Excellent
Bowery Battalion (5111)	Mono.	Leo Gorcey-Huntz Hall	Jan. 24, '51	69m	Feb. 17	714		A-2	Fair
Branded (color) (5009)*	Para.	Alan Ladd-Mona Freeman	Jan. '51	95m	Nov. 18	570	AYC	A-1	Very Good
Brave Bulls, The (321)	Col.	Mal Ferrer-Miraslava	Not Set		Nov. 4	(S)554	A		
Breaking Point, The (005)	WB	John Garfield-Patricia Neal	Sept. 30, '50	97m	Sept. 16	486	A	B	Very Good
Breakthrough (747)*	WB	David Brian-John Agar	Dec. 9, '50	91m	Nov. 4	553	AYC	A-1	Excellent
Broken Arrow (color) (014)*	20th-Fox	James Stewart-Debra Paget	Aug. '50	92m	June 17	345	AYC	A-1	Excellent
Buckaroo Sheriff of Texas (5066)	Rep.	Michael Chapin-Eileen Janssen	Jan. 31, '51	60m	Dec. 30	642	AYC	A-1	Good
Buffalo Stampede (formerly The Thundering Herd)	Favorite	Randolph Scott-R. Hatton	(reissue) Oct. '50	61m					
Bullfighter and the Lady (formerly Torero) (5009)	Rep.	R. Stack-G. Roland-J. Page	Apr. 15, '51	87m	Feb. 24	(S)722			
Bunco Squad (104)	RKO	Robert Sterling-Joan Dickson	Sept. 1, '50	67m	Aug. 19	442	AYC	A-2	Good
CAIRO Road	ELC	Eric Portman	May 8, '51						
California Passage (5005)	Rep.	Forrest Tucker-Adela Mara	Dec. 15, '50	90m	Dec. 23	633		A-1	Good
Call Me Mister (color) (104)	20th-Fox	Betty Grable-Dan Dailey	Feb. '51	96m	Jan. 27	689	AYC	B	Very Good
Call of the Klondike (4920)									
(formerly, Fangs of the North)	Mono.	Kirby Grant-Chinook	Dec. 17, '50	66m	Jan. 6	(S)654	AYC	A-1	
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 8, '51						
Cariboo Trail, The (color) (020)	20th-Fox	Randolph Scott-"Gabby" Hayes	Aug. '50	81m	July 8	373	AYC	A-1	Very Good
Cassino to Korea (5008)	Para.	Documentary	Oct. '50	58m	Sept. 30	502	AY	A-1	Good
Cause for Alarm (118)	MGM	Loretta Young-Barry Sullivan	Feb. 23, '51	74m	Jan. 27	690	A	A-2	Good
Cavalry Scout (color) (5101)	Mono.	Rod Cameron-Audrey Long	May 13, '51		Dec. 30	(S)643			
Chain Gang (313)	Col.	Douglas Kennedy-Marjorie Lord	Nov. '50	70m	Oct. 14	518	A	A-2	Fair
Chance of a Lifetime	Pilgrim	Basil Radford-Nial MacGinnis	Feb. '51	90m	Feb. 3	697		A-2	Very Good
Cherokee Uprising (4944)	Mono.	Whip Wilson-Andy Clyde	Oct. 8, '50	57m	Nov. 11	(S)663	AYC		
Circle of Danger (formerly White Heather)	ELC	Ray Milland-Patricia Roc	Mar. 22, '51	104m	Dec. 30	(S)642	A	A-1	
City Lights	UA	Charles Chaplin-V. Cherrill	(reissue) Sept. '50	85m	May 13	295		A-2	
Colorado Ambush (4955)	Mono.	Johnny Mack Brown	Jan. 14, '51	52m	Dec. 30	(S)644			
Colt .45 (color) (922)*	WB	Randolph Scott-Ruth Roman	May 27, '50	74m	May 6	285	AYC	A-1	Very Good
Company She Keeps, The (formerly The Wall Outside) (109)	RKO	Lizabeth Scott-Dennis O'Keefe	Jan. '51	83m	Dec. 23	633	A	A-2	Good
Convicted (324)	Col.	Glenn Ford-Broderick Crawford	Aug. '50	91m	July 29	405	A	B	Good
Copper Canyon (color) (5003)*	Para.	Roy Milland-Hedy Lamarr	Oct. '50	83m	July 29	405	AY	A-2	Excellent
Counterspy Meets Scotland Yard (307)	Col.	Howard St. John-Amanda Blake	Feb. '51	67m	Dec. 9	606	AYC	A-1	Average
County Fair (color) (4903)	Mono.	Rory Calhoun-Jane Nigh	Aug. 6, '50	77m	Aug. 12	434	AYC	A-2	Good
Crackdown	RKO	Bill Williams-Carla Balenda	Not Set		Jan. 6	(S)654			
Cry Danger (115)	RKO	Dick Powell-Rhonda Fleming	Feb. 3-10, '51	79m	Feb. 10	706			Good
Cuban Fireball (5007)	Rep.	Estelita Rodriguez-Warren Douglas	Mar. 5, '51	78m	Feb. 24	(S)722		A-2	
Cyrano de Bergerac	UA	Jose Ferrer-Mala Powers	Roadshow	112m	Nov. 18	869	AYC		Superior
DALLAS (color) (011)	WB	Gary Cooper-Ruth Roman	Dec. 30, '50	94m	Nov. 25	589	AY	A-2	Good
Dancing Years (Brit.) (color)	Stratford	Dennis Price-Gisele Prville	Aug. '50	98m	Aug. 19	442			Good
Dark City (5004)	Para.	Don DeFore-Lizabeth Scott	Oct. '50	98m	Aug. 12	433	A	B	Good
David Harding, Counterspy (220)	Univ.	Willard Parker-Audrey Long	July 13, '50	71m	May 27	514	AYC	A-1	Good
Deported (103)	Univ.	Marta Toren-Jeff Chandler	Nov. '50	89m	Oct. 21	537	AY	A-2	Good
Desert Hawk (color) (925)	Univ.	Yvonne De Carlo-Richard Greene	Aug. '50	77m	Aug. 12	434	AYC	A-2	Fair
Destination Moon (color)	ELC	John Archer-Warner Anderson	Aug. '50	91m	July 1	366	AYC	A-1	Good
Devil's Doorway (102)	MGM	Robert Taylor-Louis Calhern	Sept. 15, '50	84m	May 6	287	AYC	A-1	Average
Dial 1119 (107)	MGM	Marshall Thompson-Virginia Field	Nov. 3, '50	75m	Sept. 30	502	A	A-2	Very Good
Dodge City (017)	WB	Erol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	
Double Crossbones (color)	Univ.	Donald O'Connor-Helene Carter	Not Set		Nov. 25	589	AYC		Good
Double Deal (112)	RKO	Marie Windsor-Richard Denning	Dec. '50	65m	Dec. 30	641	A	A-2	Fair
Duchess of Idaho (color) (33)	MGM	Esther Williams-Van Johnson	July 14, '50	98m	June 17	345	AYC	A-1	Very Good
EDGE of Doom (152)	RKO	Dana Andrews-Farley Granger	Aug. 19, '50	99m	Aug. 5	413	A	A-2	Excellent
Emergency Wedding (332)	Col.	Larry Parks-Barbara Hale	Nov. '50	78m	Nov. 18	570	AYC	B	Good
Enforcer, The (015)	WB	Humphrey Bogart-Jeff Corey	Feb. 24, '51	87m	Jan. 27	689	A	A-2	Very Good
Experiment Alcatraz (107)	RKO	John Howard-Joan Dixon	Nov. 21, '50	87m	Dec. 2	599		A-2	Fair
Eye Witness (Brit.)	ELC	Robert Montgomery-Leslie Banks	Sept. 1, '50	104m	July 29	405	A	A-2	Very Good
FANCY Pants (color) (5001)*	Para.	Bob Hope-Lucille Ball	Sept. '50	92m	July 22	397	AYC	A-1	Excellent
Farewell to Yesterday (028)	20th-Fox	Documentary	Sept. '50	90m	Sept. 16	405	AY	A-1	Excellent
Father's Little Dividend (124)	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
Father's Wild Game (5125)	Mono.	Barbara Brown-Raymond Walburn	Dec. 3, '50	61m	Dec. 30	(S)643		A-2	
Faust and the Devil (Ital.)	Col.	Italo Tajo-Nelly Corradi	Not Set		May 6	287	A or AY	A-2	Good
50 Years Before Your Eyes (931)	WB	Documentary	July 29, '50	70m	June 24	353	AYC	A-1	Very Good
Fighting Caravans	Favorite	Gary Cooper-Lily Damita	(reissue) Dec. '50	86m	Jan. 17, '51	59			
Fighting Sullivan, The (formerly The Sullivan)	Realart	Anne Baxter-Thomas Mitchell (reissue)	Feb. 1, '51	111m	Feb. 5, '44	1741			Excellent
Fingerprints Don't Lie (5015)	Lippert	Richard Travis-Sheila Ryan	Mar. 3, '51	55m				A-2	
Fireball, The (023)	20th-Fox	Mickey Rooney-Pat O'Brien	Oct. '50	84m	Aug. 19	441	AYC	A-1	Good
First Legion, The	UA	Charles Boyer-Walter Hampden	May 4, '51	86m					
Flame and the Arrow, The (color) (930)*	WB	Burt Lancaster-Virginia Mayo	July 22, '50	88m	June 24	363	AYC	A-2	Excellent
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr. '51	68m	Mar. 10	751			Fair



TITLE—Production Number—Company	Stars	Release Date	Running Time	—REVIEWED— (S) = synopsis		—RATINGS—		
				Issue	Page	Net? Groups	L. of D.	Harold Review
Flying Missile, The (335)	Col.	Glenn Ford, Viveca Lindfors	Jan., '51	92m	Jan. 6	653	AYC	A-1 Fair
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	Very Good
Footlight Varieties	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766		Good
For Heaven's Sake*	20th-Fox	Clifford Webb-Joan Bennett	Dec., '50	92m	Dec. 7	597	A	Good
Fort Savage Raiders (365)	Col.	Charles Starrett-Smiley Burnette	Mar., '51	54m	Mar. 24	766		Good
Fourteen Hours	20th-Fox	Paul Douglas-Debra Paget	May, '51	92m	Mar. 3, '51	741	A	A-2 Excellent
Frenchie (color) (108)	Univ.	Joel McCrea-Shelley Winters	Jan., '51	81m	Dec. 2	598	A	A-2 Good
Frisco Tornado (4967)	Rep.	Allan "Rocky" Lane-Eddy Waller	Sept. 6, '50	60m	Sept. 16	486	AYC	A-1 Fair
Frontier Outpost (263)	Col.	Charles Starrett-Smiley Burnette	Dec. 29, '50	55m	Dec. 9	607		Fair
Fuller Brush Girl, The (239)	Col.	Lucille Ball-Eddie Albert	Oct., '50	85m	Sept. 16	486	AY	A-2 Very Good
Furies, The (4926)	Para.	Barbara Stanwyck-Wendell Corey	Aug., '50	109m	July 1	365	A	Good
Fury of the Congo (329)	Col.	Johnny Weismuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722		Average
GAMBLING House (formerly Mike Fury)								
Gasoline Alley (301)	RKO	Victor Mature-Terry Moore	Jan., '51	80m	Dec. 30	641	A	B Fair
Gene Autry and the Mounties (351)	Col.	Scotty Beckett, Jimmy Lydon	Jan., '51	77m	Jan. 20	670	AYC	A-1 Average
Ghost Chasers (5112)	Col.	Gene Autry-Elena Verdugo	Jan., '51	70m	Jan. 20	670	AYC	A-1 Fair
Glass Menagerie, The (007)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51					
Go For Broke	WB	Jane Wyman-Kirk Douglas	Oct. 28, '50	107m	Sept. 23	493	AY	A-2 Very Good
Golden Salamander, The (Brit.)	MGM	Van Johnson-Warner Anderson	May 25, '51	92m			AYC	Very Good
Great Caruso, The (color) (127)	WB	Anouk-Trevor Howard	Dec. 1, '50	96m	June 24	(S)358	AY	A-1
Great Manhunt, The (formerly State Secret) (Brit.) (331)	MGM	Mario Lanza-Ann Blyth	Apr., '51					
Great Missouri Raid, The (5013) (color)	Col.	Douglas Fairbanks, Jr.-Glynis Johns	Jan., '51	97m	Oct. 7	510	A	A-1 Good
Groom Wore Spurs, The (114)	Para.	Wendell Corey-Macdonald Carey	Feb. 22, '51	85m	Dec. 9	605	A	B Excellent
Grounds for Marriage (114)	Col.	Ginger Rogers-Jack Carson	Mar., '51	80m	Feb. 24	722	AY	Good
Guns A'Blazin' (formerly Law and Order)	MGM	Van Johnson-Kathryn Grayson	Jan. 26, '51	91m	Dec. 16	614		B Fair
Gypsy Fury (formerly Wind Is My Lover) (Swd.)	Realart	Walter Huston-W. Brennan (reissue)	Sept. 1, '50	73m	Mar. 12, '32	56		
HALLS of Montezuma (color) (103)*	20th-Fox	Viveca Lindfors-Christopher Kent	Mar. 18, '51	94m	July 9	(S)406		
Hamlet (Brit.) (Spt.)* (101)	Univ.	Richard Widmark-Walter Palance	Jan., '51	113m	Dec. 16	613	AYC	A-2 Superior
Happiest Days of Your Life, The	Univ.	Laurence Olivier-Jean Simmons	Oct., '50	142m	July 3, '48	(17)	AY	A-2
Happy Years, The (color) (32)	Pacemakers	Alastair Sim-M. Rutherford	Sept., '50	81m	Sept. 16	486	AYC	Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (114)	MGM	Dean Stockwell-Darryl Hickman	July 21, '50	110m	May 27	313	AYC	A-1 Very Good
Harlem Globetrotters, The	RKO	Claire Trevor-Robert Clarke	Mar., '51		Feb. 24	(S)722	AY	
Harriet Craig (323)	Col.	Thomas Gomez and Globetrotters	Not Set					
Harvey (107)*	Col.	Joan Crawford-Wendell Corey	Nov., '50	94m	Oct. 28	545	A	A-2 Very Good
Headline Story, The	Univ.	James Stewart-Joseph Hull	Jan., '51	104m	Oct. 21	538	AYC	A-2 Excellent
He Ran All the Way	MGM	D. Crisp-J. Lynn-M. Reynolds	May 11, '51					
Heart of the Rockies (5042)	Rep.	John Garfield-Shelley Winters	Apr. 27, '51					
Hell Town	UA	Roy Rogers-Penny Edwards	Mar. 30, '51	67m				
Her Wonderful Lie (Ital.) (343)	Favorite	John Wayne-A. Ladd-M. Hunt (reissue)	Oct., '50	59m	May 27	313	A or AY	B Good
He's a Cockeyed Wonder (340)	Col.	Not Set	Not Set	86m	Oct. 28	546	AY	A-2 Good
High Lonesome (color) (044)	ELC	Mickey Rooney-Terry Moore	Dec., '50	77m	Aug. 12	434	AY	A-1 Good
Highway 301 (012)	Col.	John Barrymore, Jr., Chill Wills	Sept., '50	81m	Dec. 2	598	A	B Good
His Kind of Woman	WB	Steve Cochran-Virginia Grey	Jan. 13, '51	83m	Oct. 28	(S)546		
Hit Parade of 1951 (5002)	RKO	Robert Mitchum-Jane Russell	Feb. 24, '51	85m	Oct. 28	510	AY	A-2 Good
Holiday Rhythm (4911)	Rep.	John Carroll-Marie McDonald	Oct. 15, '50	60m	Oct. 7	545		A-2 Very Good
Holy Year at the Vatican, The	Lippert	M. B. Hughes-D. Street-W. Vernon	Oct. 13, '50	66m	Sept. 23	493		Good
Holy Year, 1950	Asfor	Right Rev. Fulton J. Sheen, Narrator	Oct. 1, '50	42m	Aug. 5	414	AYC	A-1 Good
Hot Rod (4918)	20th-Fox	Documentary	Aug., '50	61m	Dec. 16	615	AY	A-1 Average
House of Dracula	Mono.	James Lydon-Gloria Winters	Oct. 22, '50	67m	Dec. 8, '45	2746		Average
House of Frankenstein	Realart	Lon Chaney-J. Cerradine (reissue)	Oct. 1, '50	71m	Dec. 23, '44	2237		Excellent
House on Telegraph Hill	20th-Fox	Boris Karloff-Lon Chaney (reissue)	Oct. 1, '50	71m	Dec. 23, '44	2237		Excellent
Hue and Cry	20th-Fox	Richard Basehart-Valentina Cortes	June, '51	93m	Mar. 10	749		B Good
Hunt the Man Down (111)	Fine Arts	Alastair Sim-Jack Warner	Not Set	82m	Dec. 9	606		A-2 Very Good
I CAN Get It for You Wholesale	RKO	Gig Young-Lynn Roberts	Not Set	68m	Dec. 30	641	A	A-2 Fair
I Killed Geronimo	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	757		Very Good
I Shot Billy the Kid (493)	ELC	Jack Ellison-Chief Thundercloud	Aug. 8, '50	62m	Dec. 9	606	AYC	A-1 Good
I Was an American Spy (AA-19)	Lippert	Don Barry-Robert Lowery	Sept., '50	57m	Aug. 5	414		A-1 Fair
I'd Climb the Highest Mountain (color) (105)	Mono.	A. Dvorak, G. Evans, D. Kennedy	Apr. 15, '51	85m				
If This Be Sin (Brit.)	20th-Fox	Susan Hayward-William Lundigan	Feb., '51	88m	Jan. 20	669	AYC	A-2 Good
I'll Get By (color) (027)	UA	Myrna Loy-Richard Greene	Sept. 8, '50	72m	July 1	366	A	A-2 Fair
In a Lonely Place (242)	20th-Fox	Bill Lundigan-June Haver	Oct., '50	83m	Sept. 30	501	AYC	A-1 Excellent
Indian Territory (249)	Col.	Humphrey Bogart-Gloria Grahame	Aug., '50	94m	May 20	301	A	A-2 Very Good
Inside Straight (123)	Col.	Gene Autry-Gail Davis	Sept., '50	70m	Sept. 9	477	AYC	A-1 Good
Insurance Investigator (5026)	MGM	David Brian-Arlene Dahl	Mar. 16, '51	87m	Mar. 10	749		B Very Good
It's Hard to Be Good	Rep.	Audrey Long-Richard Denning	Mar. 23, '51	60m	Feb. 17	(S)714		
JACKPOT, The (031)	Pentagon	Jimmy Hanley-Anne Crawford	Dec., '50	87m	Dec. 30	642		A-2 Fair
Jet Pilot (color)	20th-Fox	James Stewart-Barbara Hale	Nov., '50	85m	Oct. 7	809	AYC	A-2 Excellent
Joan of Arc (color) (165)	RKO	John Wayne-Janet Leigh	Dec. 16, '50					
Joe Palooka in the Squared Circle (5117)	RKO	Ingrid Bergman-Jose Ferrer	Nov., '50	118m	Oct. 30	4366	AY	A-1 Superior
Jungle Stampede (4922)	Mono.	Joe Kirkwood-Myrna Dell	Nov. 5, '50	63m				
KANGEROO Kid	Rep.	George Breakston-Yorkie Coplan	July 29, '50	60m	Aug. 5	414		C Good
Kansas Raiders (color) (104)	ELC	Jock O'Mahoney-Veda Borg	Oct. 22, '50	73m	Dec. 30	(S)642	AYC	A-1
Kid from Texas, The (color) (911)	Univ.	A. Murphy-M. Chapman	Nov., '50	80m	Nov. 11	561	A	B Good
Killer That Stalked New York (338) (formerly Frightened City)	Univ.	Audie Murphy-Gale Storm	Dec., '50	78m	Feb. 25	205	AYC or AY	A-2 Good
Kim (color) (115)*	Col.	Evelyn Keyes-Charles Korvin	Dec., '50	79m	Dec. 2	598	AY	Good
King of the Bullwhip	MGM	Errol Flynn-Dean Stockwell	Jan. 26, '51	112m	Dec. 9	605	AYC	A-1 Good
King Solomon's Mines (color) (109)*	West. Adv.	Lash LaRue-Jack Holt	Feb. 1, '51	89m	Dec. 23	634		Fair
	MGM	Deborah Kerr-Stewart Granger	Nov. 24, '50	102m	Sept. 30	501	AYC	A-1 Excellent

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Kiss Tomorrow Goodbye (932)	WB	James Cagney-Barbara Payton	Aug. 19, '50	102m	Aug. 5	413	B	Very Good
Kon-Tiki	RKO	Adventure-Documentary	Apr. '51	73m	Mar. 24	765		Good
Korea Patrol	ELC	Richard Emory-Tari Duna	Jan. 15, '51	57m	Jan. '51	554	AY	Average
LADY Without Passport, A (37)	MGM	Hedy Lamarr-John Hodiak	Aug. 18, '50	72m	July 15	390		Fair
Last Holiday	Stratford	Alec Guinness-Beatrice Campbell	Nov. 13, '50	88m	Nov. 25	589	A	A-1
Last of the Buccaneers (color) (341)	Col.	Paul Henreid-Jack Oakie	Oct. '50	79m	Oct. 14	518	AY	A-1
Last Outpost, The (color)								Good
(formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51					
Law of the Badlands (113)	RKO	Tim Holt-Joan Dixon	Not Set	50m	Dec. 30	642		Good
Law of the Panhandle (4953)	Mono.	Johnny Brown-Myron Healey	Sept. 17, '50	55m	Nov. 11	561		Fair
Lemon Drop Kid, The (5018)	Para.	Bob Hope-Marilyn Maxwell	Apr. '51	91m	Mar. 17	758		Excellent
Let's Dance (color) (5006)	Para.	Betty Hutton-Fred Astaire	Nov. 23, '51	112m	Aug. 19	442	AYC	Good
Life of Her Own, A (101)	MGM	Lena Turner-Ray Milland	Sept. 1, '50	108m	Aug. 12	433	A	B
Light of Western Stars, The	Favorite	Alan Ladd-Victor Jory	(reissue) Feb. '51	68m	Apr. 20, '40	30		
Lightning Guns (361)	Col.	Charles Starrett-Smiley Burnette	Dec. '50	55m	Dec. 23	634	AYC	A-1
Lightning Strikes Twice (019)	WB	Ruth Roman-Richard Todd	Mar. 10, '51	91m	Feb. 24	721	A	A-2
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51					Good
Lonely Heart Bandits (4925)	Rep.	Dorothy Patrick-Robert Rockwell	Aug. 29, '50	60m	Sept. 9	477	A	A-2
Long Dark Hall	ELC	Rex Harrison-Lilli Palmer	Apr. 10, '51	85m	Mar. 10	750	A	A-2
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	Not Set		Nov. 4	(S)555		
Lost People, The	Pent.	Dennis Price-Mai Zetterling	Oct. '50	89m	Oct. 21	538		Good
Louise (926)	Univ.	Ronald Reagan-Ruth Hussey	Aug. '50	90m	June 3	321	AYC	A-1
Lucky Nick Cain (formerly High Stakes) (108)	20th-Fox	George Raft-Coleen Gray	Mar. '51	87m	Feb. 10	706	AY	A-2
Lullaby of Broadway (color) (020)	WB	Doris Day-Gene Nelson	Mar. 24, '51	92m	Mar. 17	757		Very Good
"M"	Col.	David Wayne-Howard Da Silva	Mar. '51	88m	Mar. 3	741		Very Good
Ma and Pa Kettle Back on the Farm	Univ.	Marjorie Main-Percy Kilbride	Apr. '51	81m	Mar. 24	765		Very Good
Macbeth (5003)	Rep.	Orson Welles-Jeanette Nolan	Oct. 20, '50	85m	Oct. 16, '48	4350		Good
Mad Wednesday	RKO	Harold Lloyd-Frances Ramsden	Oct. 28, '50	77m	Oct. 28	545	AYC	A-2
Mad With Much Heart	RKO	Robert Ryan-Ida Lupino	Not Set		Nov. 4	(S)554		Good
Madeline (Brit.) (983)	Univ.	Ann Todd-Ivan Desny	Not Set	101m	Sept. 2	457	A	B
Madness of the Heart (Brit.) (927)	Univ.	Margaret Lockwood-Paul Dupuis	Aug. '50	90-57m	Oct. 28	546	A	A-2
Magnet, The (181)	Univ.	Stephen Murray-Key Walsh	Feb. '51	78m	Mar. 10	750	AYC	Fair
Magnificent Yankee, The (116)	MGM	Louis Calhern-Ann Harding	Feb. 9, '51	89m	Nov. 18	569	AYC	A-2
Man from Planet X, The	Corwin	Robert Clarke-Margaret Field	Not Set	70m	Mar. 17	758		Good
Man from Sonora (5141)	Mono.	Johnny "Mack" Brown	Mar. 11, '51	54m				
Man Who Cheated Himself, The (102)	20th-Fox	Lee J. Cobb-Jane Wyatt	Jan. '51	81m	Dec. 23	633	A	A-2
Mask of the Dragon (5013)	Lippert	Richard Travis, Sheila Ryan	Mar. 17, '51	55m				Good
Mating Season, The (5016)	Para.	Gene Tierney-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B
Men, The	UA	Marlon Brando-Teresa Wright	Aug. 25, '50	85m	May 20	301	AYC	Excellent
Millman, The (102)	Univ.	Donald O'Connor-Jimmy Durante	Sept. '50	87m	Oct. 14	518	AYC	A-1
Miniver Story, The (106)	MGM	Greer Garson-Walter Pidgeon	Oct. 20, '50	104m	Oct. 7	509	AY	B
Missing Women (5025)	Rep.	Penny Edwards-James Millican	Feb. 23, '51	60m	Mar. 24	766		Good
Missouri, The (4974)	Rep.	Monte Hale-Paul Hurst	Nov. 25, '50	60m	Dec. 2	598		A-2
Mister 880 (024)*	20th-Fox	Burt Lancaster-Dorothy McGuire	Oct. '50	90m	Aug. 26	449	AYC	A-1
Modern Marriage, A (5199)	Mono.	R. Hadley-M. Field-R. Clarke	Oct. 15, '50	66m	Apr. 8	254	A	Excellent
Molly (formerly The Goldbergs) (5011)	Para.	Gertrude Berg-Phillip Loeb	Apr. '51	83m	Dec. 2	597	AYC	A-2
Mr. Music (5007)*	Para.	Bing Crosby-Nancy Olson	Dec. '50	113m	Sept. 2	458	AYC	Very Good
Mr. Universe	ELC	Jack Carson-Bert Lehr	Jan. 10, '51	90m	Jan. 20	669	AYC	A-1
Mrs. O'Malley and Mr. Malone (111)	MGM	Marjorie Main-James Whitmore	Dec. 8, '50	69m	Nov. 11	561	AYC	Good
Mudlark, The (101)	20th-Fox	Irene Dunne-Alec Guinness	Jan. '51	99m	Dec. 2	597	AYC	A-1
My Blue Heaven (color) (021)*	20th-Fox	Betty Grable-Dan Dailey	Sept. '50	96m	Aug. 26	449	A or AY	Good
My Outlaw Brother (formerly My Brother, the Outlaw)	ELC	Mickey Rooney-Wanda Hendrix	Mar. 15, '51	82m	Feb. 10	706		Excellent
My Forbidden Past	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51					Fair
My True Story	Col.	Helen Walker-Willard Parker	Mar. '51	67m	Mar. 10	750		B
Mysterious Rider, The	Favorite	Russell Hayden-Sidney Toler	(reissue) Feb. '51	76m				A-2
Mystery Street (35)	MGM	Ricardo Montalban-Sally Forrest	July 28, '50	93m	May 20	302	AYC	Good
Mystery Submarine (106)	Univ.	Macdonald Carey-Marta Toren	Dec. '50	78m	Nov. 25	590	AYC	A-1
NAGANA	Realart	Tala Birell-Melvyn Douglas	Aug. 15, '50	74m	Jan. 7, '33	27		
Naughty Ariette (Brit.)	ELC	Mai Zetterling-Hugh Williams	Oct. 15, '50	86m	June 24	(S)359		B
Navy Bound (5120)	Mono.	Tom Neal-Regis Toomey	Feb. 25, '51	60m	Feb. 24	721		A
Nevada Badmen (5132)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51					Very Good
Never a Dull Moment (formerly Come Share My Love) (106)	RKO	Fred MacMurray-Irene Dunne	Nov. 5, '50	89m	Nov. 4	553	AYC	A-1
New Mexico	UA	Lew Ayres-Marilyn Maxwell	May 11, '51	83m	Dec. 30	(S)644		Very Good
Next Voice You Hear, The (110)	MGM	James Whitmore-Nancy Davis	Oct. 27, '50	60m	June 10	329		Very Good
Night Riders of Montana (5059)	Rep.	Allan "Rocky" Lane	Feb. 28, '51	92m				A
No Orchids for Miss Blandish	Renown	Jack LaRue-Linda McDermott	Feb. '51	92m	Mar. 3	742		Poor
No Way Out (025)*	20th-Fox	Richard Widmark-Linda Darnell	Oct. '50	106m	Aug. 5	413		B
North of the Great Divide (color) (4944)	Rep.	Roy Rogers-Penny Edwards	Nov. 15, '50	67m	Dec. 2	598	AYC	A-1
ODETTE	Lopert	Anna Neagle-Trevor Howard	Not Set	105m	Jan. 6	653		Good
Of Men and Music (110)	20th-Fox	Concert Package	Mar. '51	85m	Nov. 25	590	AYC	Very Good
Oh! Susanna (color)								
(formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758		A-2
Old Frontier, The (4973)	Rep.	Monte Hale-Paul Hurst	July 29, '50	60m	Aug. 26	450	AY	Good
Oliver Twist (Brit.) (828)	ELC	Robert Newton-Alec Guinness	Apr. 17, '51	115m	June 26	(S)4219		A-2
On the Isle of Samoa (215)	Col.	Jon Hall-Susan Cabot	Aug. '50	85m	Aug. 12	434	AYC	Average
On the Riviera (C)	20th-Fox	Danny Kaye-Gene Tierney	May, '51					
One Minute to Twelve	ELC	Larry Hanson-Gunnar Brostrom	Oct. 1, '50		Dec. 30	(S)644	AYC	A-2
One Too Many	Hallmark	Ruth Warrick-Richard Travis	Jan. 1, '51	105m	Dec. 23	834		Average
Only the Valiant (022)	WB	Gregory Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	Good
Operation Disaster (113)	Univ.	John Mills-Helen Cherry	Jan. 13, '51	100m	Jan. 13	661		Very Good
Operation Pacific (013)*	WB	John Wayne-Patricia Neal	Jan. 27, '51	91m	Jan. 13	661	AYC	B
Operation X	Col.	Edward G. Robinson-Peggy Cummins	Feb. '51	79m	Dec. 23	834	A	Very Good

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Our Very Own (181)*	RKO	Ann Blyth-F. Granger-Joan Evans	Aug. 5, '50	93m	Mar. 26	237	AYC	A-2 Very Good
Outlaw Gold (formerly Masacre Valley) (4954)	Mono.	Johnny Mack Brown-V. Herrick	Nov. 26, '50	51m				
Outlaws of Texas (4945)	Mono.	Whip Wilson-Andy Clyde	Dec. 10, '50	51m	Nov. 11	(\$5) 562		
Outrage (103)	RKO	Male Powers-Tod Andrews	Aug. '50	75m	Aug. 26	450	AY	B Good
PAGAN Love Song (color) (112)*	MGM	Esther Williams-Howard Keel	Dec. 29, '50	76m	Dec. 23	633		A-2 Very Good
Painted Hills (color) (125)	MGM	Lassie-Bruce Cowling-Cary Gray	May 4, '51	69m	Mar. 24	765		Good
Pandora and the Flying Dutchman (C)	MGM	James Mason-Ava Gardner	May 18, '51					
Panic in the Streets (022)	20th-Fox	Richard Widmark-Paul Douglas	Sept. '50	96m	June 17	345	AY	B Excellent
Paper Galloway (Brit.)	ELC	Rona Anderson-John Bentley	Nov. '50	89m	Nov. 11	561		A-2 Fair
Payment on Demand (formerly Story of a Divorce) (171)	RKO	Bette Davis-Barry Sullivan	Feb. '51	90m	Feb. 24	722	A	B Excellent
Petty Girl (color) (317)	Col.	Robert Cummings-Joan Caulfield	Sept. '50	87m	Aug. 19	441	AYC	B Good
Pink String and Sealing Wax	Pent.	Google Withers-John Carol	Oct. '50	75m	Oct. 21	537	A	B Good
Place in the Sun, A (5025)	Para.	M. Clift-E. Taylor-S. Winters	Aug. '51		Sept. 9	(\$5) 479		
Prairie Roundup (363)	Col.	Charles Starrett, Smiley Burnette	Jan. '51	53m	Jan. 27	690	AYC	A-1 Fair
Prehistoric Women (color)	ELC	Laurette Luez-Allan Nixon	Nov. 1, '50	74m	Jan. 6	654		B Poor
Prelude to Fame	Univ.	Guy Rolfe-Kathleen Byron	Nov. '50	78m	Nov. 18	570	AYC	A-2 Good
Pretty Baby (004)	WB	Dennis Morgan-Betsy Drake	Sept. 16, '50	92m	July 29	405	AYC	A-2 Good
Pride of Maryland (5023)	Rep.	Stanley Clements-Peggy Stewart	Jan. 20, '51	80m	Jan. 13	862	AYC	A-1 Fair
Prisoners in Petticoats (4929)	Rep.	Valentina Perkins-Robt. Rockwell	Sept. 18, '50	60m	Sept. 23	493	A	A-2 Fair
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 18, '51					
Pygmy Island (342)	Col.	J. Weissmuller-Ann Savage	Nov. '50	69m	Nov. 18	570	AYC	A-1 Very Good
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr. '51	85m	Mar. 3	742	AY	B Good
Queen for a Day	UA	Phyllis Avery-Darren McGavin	Apr. 13, '51	107m	Mar. 24	766		Good
Queen of Spades (Brit.)	Stratford	Anton Walbrook-Edith Evans	Sept. 15, '50	95m				
RAIDERS of Tomahawk Creek (362)	Col.	Charles Starrett-Smiley Burnette	Oct. 26, '50	55m	Nov. 4	554	AYC	A-1 Good
Raton Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	Good
Rawhide	20th-Fox	Tyrone Power-Susan Hayward	May, '51	86m	Mar. 10	749		A-1 Very Good
Red Badge of Courage, The (120)	MGM	Audie Murphy-Bill Mauldin	Mar. 16, '51	81m				
Red Shoes, The (Brit.) (color)	ELC	Anton Walbrook-Marius Goring	Not Set	133m	Oct. 23	4357	AY	B Excellent
Redhead and the Cowboy, The (5015)	Para.	Glenn Ford-Rhonda Fleming	Mar. '51	82m	Dec. 16	614	AY	A-2 Average
Redwood Forest Trail (4922)	Rep.	Rex Allen-Dorothy Patrick	Sept. 18, '50	67m	Sept. 23	494	AYC	A-1 Average
Renegades of the Sage (261)	Col.	Charles Starrett-Smiley Burnette	Nov. 24, '50	56m	Oct. 21	(\$5) 539		A-1
Return of Jesse James (4907)	Lippert	John Ireland-Ann Dvorak	Sept. 8, '50					
Revenue Agent (312)	Col.	Douglas Kennedy-Jean Willes	Feb. '51	72m	Dec. 9	606	AY	A-2 Good
Rhythm Inn (5115)	Mono.	Jana Frazer-Kirby Grant	Feb. 11, '51	73m	Feb. 10	706		Good
Ridin' the Outlaw Trail	Col.	Charles Starrett-Smiley Burnette	Feb. '51	56m	Feb. 17	714		A-1 Good
Right Cross (104)	MGM	Jane Allison-Dick Powell	Oct. 6, '50	90m	Aug. 19	441	AY	A-1 Good
Rio Grande (5004)*	Rep.	John Wayne-Maureen O'Hara	Nov. 15, '50	105m	Nov. 11	562	AYC	A-1 Excellent
Rio Grande Patrol (108)	RKO	Tim Holt-Jane Nigh	Nov. '50	67m	Dec. 9	606	AYC	A-1 Good
River Gang	Realtar	Gloria Jean-John Qualen (reissue)	Oct. 15, '50	64m	Sept. 15, '45	2645		Fair
Rocky Mountain (008)	WB	Erroll Flynn-Patrice Wymore	Nov. 11, '50	90m	May 6	286	AYC	A-1 Very Good
Rogue River (color)	ELC	Rory Calhoun-Peter Graves	Nov. 15, '50	85m	Dec. 30	641	A	B Fair
Rookie Fireman (311)	Col.	Bill Williams-Barton MacLane	Oct. 12, '50	63m	Sept. 9	477	AYC	Good
Rough Riders of Durango	Rep.	Allan "Rocky" Lane-Aline Towne	Jan. 30, '51	60m	Feb. 10	706		A-1 Fair
Royal Wedding (color) (121)	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	93m	Feb. 10	705	AYC	A-2 Excellent
Rustlers on Horseback (4968)	Rep.	Allan Lane-Eddy Waller	Oct. 23, '50	60m	Nov. 18	570	AYC	A-1 Good
SADDLE Tramp (color) (928)	Univ.	Joel McCrea-Wanda Hendrix	Sept. '50	77m	Sept. 2	458	AYC	A-1 Good
Salerno Beachhead (formerly Walk in the Sun)	Realtar	Dana Andrews-Richard Conte (reissue)	Feb. 1, '51	117m	Dec. 1, '45	2733		Excellent
Sanson and Delilah (color)* (5010)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	87	AYC or AY	A-2 Excellent
San Francisco Docks	Realtar	Barry Fitzgerald-B. Meredith (reissue)	Oct. 15, '50	66m	Dec. 7, '40	44		
San Quentin (003)	WB	Pat O'Brien-H. Bogart (reissue)	Sept. 9, '50	70m	July 29	406		A-2
Saturday's Hero (formerly The Hero) (318)	Col.	John Derek-Donna Reed	May, '51					
Scar, The	UA	J. Barton-M. McCambridge	Apr. 6, '51	93m	Mar. 24	766		Good
Second Chance	PFC	Ruth Warrick-John Hubbard	Not Set					
Second Face, The (Brit.)	ELC	Ella Raines-Bruce Bennett	Jan. '51	77m	Dec. 16	614	A	B Average
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690	AY	A-2 Very Good
Secret Fury, The (075)	RKO	Claudette Colbert-Robert Ryan	Sept. 23, '50	84m	Apr. 29	277	A or AY	A-2 Very Good
September Affair (5012)	Para.	Jean Fontaine-Joseph Cotten	Feb. '51	104m	Oct. 21	538	A	B Very Good
Seven Days to Noon (Brit.)	Distinguished	Barry Jones-Olivia Sloane	Not Set	93m	Dec. 30	641	AYC	A-2 Very Good
Shakedown (929)	Univ.	Howard Duff-Brian Donlevy	Sept. '50	80m	Aug. 26	450	A	A-2 Good
Short Grass (AA-18)	AA	Rod Cameron-Cathy Downs	Dec. 24, '50	82m	Dec. 16	613	A	A-2 Excellent
Shutdown, The (4924)	Rep.	William Elliott-Marie Windsor	Aug. 15, '50	86m	Jan. 27	(\$5) 691		
Sierra Passage (formerly Trail Dust) (5107)	Mono.	Wayne Morris-Lola Albright	Jan. 7, '51	81m	Dec. 23	634	AYC	Good
Silent Dust (Brit.)	Mono.	Stephen Murray-Beatrice Campbell	Dec. 29, '50	82m	Oct. 29	65	A	B Good
Silver City Bonanza (5051)	Rep.	Rex Allen	Mar. 1, '51	67m	Feb. 17	(\$5) 715		A
Skipalong Rosenbloom	ELC	Max Baer-Jackie Coogan	Apr. 3, '51		Feb. 17	(\$5) 714		A
Sleeping City, The (930)*	Univ.	Richard Conte-Coleen Gray	Sept. '50	85m	Sept. 9	477	A	Good
Smugglers' Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May, '51					
Sneak River Desperados (366)	ELC	Charles Starrett-Smiley Burnette	May, '51					
So Long at the Fair (Brit.)	MGM	Jean Simmons-Dirk Bogarde	Jan. '51	85m	Jan. 27	690	AY	Good
Soldiers Three (126)	ELC	S. Granger-W. Pidgeon-D. Niven	Apr. 20, '51	87m	Mar. 17	757		Very Good
Sons of the Musketeers (color)	RKO	Cornel Wilde-Maureen O'Hara	Not Set		Oct. 21	(\$5) 539		
Sound of Fury	AA	Frank Lovajoy-Kathleen Ryan	Jan. 15, '51	90m	Dec. 9	605	A	A-2 Excellent
Southside 1-1000 (AA17)	Realtar	Don DeFore-Andrea King	Nov. 12, '50	73m	Oct. 14	517	AYC	A-2 Excellent
Spirit of Culver	Realtar	J. Cooper-F. Bartholomew (reissue)	Sept. 15, '50	90m	Mar. 4, '39	39		
Spirit of Notre Dame	Realtar	Law Ayres-Andy Devine (reissue)	Sept. 15, '50	90m	Sept. 26, '31	28		
Spoilers of the Plains	Rep.	Roy Rogers-Penny Edwards	Feb. 5, '51	48m	Feb. 10	706	AYC	A-1 Fair
Stage to Tucson (color)	Col.	Rod Cameron-Wayne Morris	Jan. '51	82m	Dec. 23	634		A Fair
Steel Helmet, The (5006)	Lippert	Gene Evans-Stevie Brodie	Feb. 2, '51	84m	Jan. 6	653		A-2 Excellent
Stella (018)	20th-Fox	Ann Sheridan-Victor Mature	Aug. '50	83m	July 22	397	A	A-2 Good

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Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m					
Storm Warning (014)	WB	Ginger Rogers-Ronald Reagan	Feb. 10, '51	91m					
Streets of Ghost Town (264)	Col.	Charles Starrett-Smiley Burnette	Aug. 3, '50	54m					
Stronghold	ELC	Veronica Lake-Zachary Scott	Oct. 19, '50						
Sugarfoot (color) (016)	WB	Randolph Scott-Adale Jergens	Mar. 10, '51	80m					
Summer Stock (color) (381)*	MGM	Judy Garland-Gene Kelly	Aug. 25, '50	109m					
Sun Sets At Dawn, The	ELC	Sally Parr-Philip Shawn	Jan. '51	71m					
Sunset Boulevard (4927)*	Para.	Gloria Swanson-William Holden	Aug. '50	110m					
Sunset in the West (color) (4943)	Rep.	Roy Rogers-Estelita Rodriguez	Sept. 25, '50	67m					
Surrender (5001)	Rep.	Vera Ralston-John Carroll	Sept. 15, '50	90m					
Sword of Monte Cristo (color) (106)	20th-Fox	George Montgomery-Paula Corday	Mar. '51	80m					
TAKE Care of My Little Girl (color)	20th-Fox	Jeanne Crain-Jean Peters	Apr. '51						
Taming of Dorothy, The (Brit.)	ELC	Jean Kent-Robert Beatty	Sept. 29, '50	75m					
Tengler	Reelart	Maria Montez-Robert Paige	[reissue] Jan. 1, '51	76m					
Target	RKO	Charles McGraw-Marie Windsor	Not Set						
Target Unknown (formerly Prisoner of War) (111)	Univ.	Mark Stevens-Robert Douglas	Feb. '51	90m					
Tarzan and the Amazons	RKO	Johnny Weissmuller-B. Joyce	[reissue] Dec. 2, '50	72m					
Tarzan and the Leopard Woman	RKO	Johnny Weissmuller-B. Joyce	[reissue] Dec. 2, '50	72m					
Tarzan's Peril (172)	RKO	Liz Barker-Virginia Huston	Mar. 10, '51	79m					
Tea for Two (color) (001)*	WB	Loris Day-Gordon MacRae	Sept. 2, '50	98m					
Teresa	MGM	Pier Angeli-John Ericson	Not Set	102m					
Texas Meets Calamity Jane, The (color) (303)	Col.	Evelyn Ankers-James Ellison	Nov. '50	71m					
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar. '51	70m					
They Were Not Divided	ELC	Edward Underdown-Ralph Clanton	Feb. 8, '51	102m					
Thing, The	RKO	Kenneth Tobey-Margaret Sheridan	Mar. 3, '51						
Third Time Lucky	Pant.	Glynis Johns-Dermot Walsh	Oct. '50	90m					
Thirteenth Letter (formerly The Scarlet Pen) (107)	20th-Fox	Charles Boyer-Linda Darnell	Feb. '51	85m					
3 Desperate Men (5009)	Lippert	Preston Foster-Virginia Grey	Jan. 12, '51	69m					
Three Guys Named Mike (119)	MGM	Jane Wyman-Van Johnson	Mar. 9, '51	79m					
Three Husbands (119)	UA	Eve Arden-Howard de Silva	Nov. 17, '50	78m					
Three Little Words (color) (36)*	MGM	Fred Astaire-Red Stellan	Aug. 4, '50	102m					
Three Secrets (006)	ELC	Eleanor Parker-Patricia Neal	Oct. 14, '50	98m					
Time Running Out	ELC	Dana Clark-Simone Signoret	Oct. 3, '50						
To Please a Lady (105)*	MGM	Clark Gable-Barbara Stanwyck	Oct. 13, '50	91m					
To the Last Man	Favorite	Randolph Scott-Buster Crabbe	[reissue] Dec. '50	76m					
Toast of New Orleans (color) (103)*	MGM	Kathryn Grayson-Mario Lanza	Sept. 29, '50	97m					
Tomahawk (color) (110)*	Univ.	Van Heflin-Yvonne De Carlo	Feb. '51	82m					
Tougher They Come, The (305)	Col.	Preston Foster-Wayne Morris	Dec. '50	69m					
Trail of Robin Hood (color) (4946)	Rep.	Roy Rogers-Penny Edwards	Dec. 15, '50	67m					
Train to Tombstone (4934)	Lippert	Don Barry-Tom Neal	Aug. '50	56m					
Treasure Island (color) (191)*	RKO	Bobby Driscoll-Robert Newton	July 29, '50	96m					
Trial Without Jury (4921)	Rep.	Robert Rockwell-Barbara Fuller	Aug. 7, '50	60m					
Trio (Brit.)	Para.	J. Hayter-N. Patrick-J. Simmons	Oct. 10, '50	91m					
Triple Trouble (4915)	Mono.	Leo Gorcey-Huntz Hall	Aug. 13, '50	66m					
Tripoli (5005) (color)	Para.	Maureen O'Hara-John Payne	Nov. '50	95m					
Two Flags West (color) (029)	20th-Fox	Linda Darnell-Joseph Cotten	Nov. '50	92m					
Two Guys and a Gal	ELC	Janis Paige-Robert Alda	May 15, '51						
Two Lost Worlds	ELC	Laure Elliott-Jim Arness	Oct. 29, '50	61m					
Two Weeks—With Love (color) (108)	MGM	Jane Powell-Ricardo Montalban	Nov. 10, '50	92m					
UNDER Mexicali Stars (4954)	Rep.	Rex Allan-Dorothy Patrick	Nov. 20, '50	67m					
Under the Gun (109)	Univ.	Richard Conte-Audrey Totter	Jan. '51	84m					
Undercover Girl (105)	Univ.	Alexis Smith-Scott Brady	Dec. '50	83m					
Underworld Story, The (for. Whipped)	UA	Dan Duryea-Gala Storm	July 21, '50	90m					
Union Station (5002)	Para.	William Holden-Nancy Olson	Sept. '50	80m					
Up Front (118)	Univ.	David Wayne-Tom Ewell	Apr. '51	92m					
VALENTINO (color) (320)	Col.	Tony Dexter-Eleanor Parker	Mar. '51	102m					
Vendetta (167)	RKO	Faith Domergue-George Dolenz	Dec. 23, '50	84m					
Vengeance Valley (color) (117)	MGM	Burt Lancaster-Robert Walker	Feb. 16, '51	83m					
Vicious Years, The	Mono.	Tommy Cook-Gar Moore	Feb. 18, '51	81m					
Vigilante Hideout (4956)	Rep.	Allen "Rocky" Lane-Eddie Waller	Aug. 6, '50	60m					
Virginia City (018)	WB	Errol Flynn-H. Bogart	[reissue] Mar. 17, '51	121m					
Volcano	ELC	A. Magnani-G. Brooks-R. Brazzi	May 1, '51	110m					
WALK Softly, Stranger (102)	RKO	Joseph Cotten-Valli	Nov. 4, '50	81m					
Watch the Birdie (113)	MGM	Red Skelton-Arlene Dahl	Jan. 12, '51	71m					
West Point Story, The (009)*	WB	James Cagney-Virginia Mayo	Nov. 25, '50	107m					
When I Grow Up	ELC	Robert Preston-Martha Scott	Apr. 20, '51						
When You're Smiling (304)	Col.	Jerome Courtland-Lola Albright	Sept. 21, '50	75m					
Where Danger Lives (024)	RKO	Robert Mitchum-Faith Domergue	Nov. 23, '50	84m					
Wicked City	ELC	M. Montez-J. Aumont-L. Palmer	Mar. 2, '51						
Winchester '73 (921)*	Univ.	James Stewart-Shelley Winters	July 12, '50	92m					
Winslow Boy, The (Brit.) (027)	ELC	Sir Cedric Hardwicke-Robert Donat	Not Set	97m					
Woman on the Run (932)	Univ.	Ann Sheridan-Dennis O'Keefe	Oct. '50	77m					
Wyoming Mail (color) (931)	Univ.	Stephen McNally-Alexis Smith	Oct. '50	87m					
YANK in Korea, A	Col.	Lon McCallister-William Phillips	Feb. '51	73m					
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr. '51	93m					

FEATURES LISTED BY COMPANIES—PAGE 773, MARCH 24, 1951  
SHORT SUBJECTS CHARTS APPEARS ON PAGES 783-84, MARCH 24, 1951



## RELEASE CHART BY COMPANIES

Complete catalogue of features released during 12 months plus coming attractions

This Product Digest section—a monthly service of MOTION PICTURE HERALD—lists all features in release from March, 1950, plus completed coming attractions. Titles are arranged in order of release dates. Advance dates are subject to change. Running times are the official times supplied by the distributor.

For index to reviews, synopses and ratings see the alphabetical Release Chart in the weekly Product Digest.

(R) designates a reissue. (C) designates color.

### ALLIED ARTISTS

(Released through Monogram)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
AA-17	Southside 1-100	Nov. 13 '50	Don DeFore, Andrea King	73	Melodrama
AA-18	Short Grass	Dec. 24 '50	Red Cameron, Cathy Downs	82	Drama
AA-19	I Was an American Spy	Apr. 15 '51	A. Dvorak, G. Evans, D. Kennedy	85	Drama

### ASTOR PICTURES

(R) Wildcat of Texas, The	Mar. 15 '50	"Wild Bill" Elliott	61	Western
(R) Boddie Man	Mar. 1 '50	Bohannon, John Carroll	79	Comedy
(R) Brewster's Millions	Mar. 1 '50	Dennis O'Keefe, J. Haver	78	Comedy
Messenger of Peace	June 1 '50	John Bark, Paul Guilfoyle	87	Drama
(R) North From the Lone Star	June 15 '50	"Wild Bill" Elliott	61	Western
(R) Dangerously Dangerous	July 15 '50	Ralph Bellamy, Jane Powell	93	Comedrama
(R) Diamonds and Crime	July 15 '50	Dennis O'Keefe, J. Haver	85	Comedrama
(R) Heads Across the Rockies	Aug. 1 '50	"Wild Bill" Elliott	61	Western
(R) Bachelor's Daughter, The	Sept. 1 '50	Adolphe Menlos, Gail Russell	89	Comedrama
(R) King of Dodge City	Sept. 15 '50	"Wild Bill" Elliott	62	Western
Holy War at the Vatican	Oct. 1 '50	Right Rev. F. J. Sheen, Narrator	66	Documentary
(R) Sinner's Holiday	Jan. 15 '51	George Raft, Randolph Scott	95	Drama

(R) Dark Waters	Mar. 1 '50	Merle Oberon, Franchot Tone	93	Drama
(R) Bridge of San Luis Rey	Mar. 1 '50	Lynn Bari, Louis Calhern	110	Drama
(R) Mr. Ace	Mar. 1 '50	George Raft, Sylvia Sidney	85	Drama

### COLUMBIA

230 The Palmolive (C)	Mar. '50	Jerome Courtland, Beverly Tyler	73	Adventure
246 Bloodie's Hero	Mar. 9 '50	Penny Singleton, Arthur Lake	67	Comedy

(Continued in column 2)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
216	Bodyhold	Mar. 21 '50	Willard Parker, Lola Albright	43	Drama
234	A Woman of Distinction	Apr. '50	Roalind Russell, Ray Milland	85	Comedy
236	Cargo to Capetown	Apr. '50	Federick Crawford, Ellen Drew	80	Melodrama
248	Tyrant of the Sea	Apr. 5 '50	Ryo Williams, Ron Randall	76	Melodrama
265	Outcast of Black Mesa	Apr. 15 '50	Charles Starrett, Sailley Burnette	74	Melodrama
218	Academy Award Special	Apr. 20 '50	Various	70	Comedy
220	No Sad Songs for Me	Apr. 25 '50	Charles Starrett, Sailley Burnette	74	Melodrama
225	Kill the Umpire	May '50	Marion Sullivan, Wendell Corey	89	Drama
245	Cowtown	May '50	William Bendit, Una Merkel	79	Comedy
247	Beauty on Parade	May 4 '50	Gene Astor, Gail Davis	76	Western
249	Customs Agent	May 15 '50	Robert Hutton, Ruth Warrick	66	Musical
253	Fortunes of Captain Blood	June '50	William Eythe, Marjorie Reynolds	72	Melodrama
251	Headown	June '50	Lois Howard, Patricia Medina	91	Drama
237	The Good Humor Man	June '50	Eddy Arnold, Jeff Donnell	64	Comedy
266	Texas Dynamite	June 1 '50	Jack Carson, Lola Albright	82	Western
262	State Penitentiary	June 8 '50	Charles Starrett, Sailley Burnette	54	Western
250	David Harding, Counterplay	June 15 '50	Warner Baxter, Onslow Stevens	64	Melodrama
246	Captive Girl	July 15 '50	Willard Parker, Audrey Long	71	Melodrama
243	Ragons of Sherwood Forest (C)	July '50	Johnny Weissmuller, Buster Crabbe	73	Adventure
319	From the Purple Hills	July '50	John Derek, Diana Lynn	86	Drama
324	Convicted	Aug. '50	Gene Astor, Jeanne Dragon	102	Melodrama
242	In a Lonely Place	Aug. '50	Humphrey Bogart, Gloria Grahame	94	Melodrama
215	On the Isle of Samos	Aug. 3 '50	Jon Hall, Susan Cabot	65	Melodrama
244	Streets of Ghost Town	Aug. 3 '50	Charles Starrett, Sailley Burnette	54	Western
267	Beware of Blondie	Aug. 10 '50	Penny Singleton, Arthur Lake	64	Comedy
249	Indian Territory	Sept. '50	Gene Astor, Gail Davis	76	Western
317	Petty Girl (C)	Sept. '50	Robert Cummings, Joan Caulfield	75	Musical
364	When You're Smiling	Sept. '50	Jerome Courtland, Lola Albright	87	Musical
262	Across the Badlands	Sept. 14 '50	Charles Starrett, Sailley Burnette	55	Western
238	Between Midnight and Dawn	Oct. '50	Mark Stevens, Edmund O'Brien	89	Melodrama
239	Fallen Brush Girl, The	Oct. '50	Lucille Ball, Eddie Albert	85	Comedy
241	Last of the Buccaneers (C)	Oct. '50	Paul Hensell, Jack Oakie	79	Adventure
242	White Flier	Oct. '50	Karl Williams, Burt Lancaster	85	Melodrama
243	Balding Creek	Oct. 20 '50	Charles Starrett, Sailley Burnette	76	Western
312	Chain Gang	Nov. '50	Gene Astor, Lynne Roberts	76	Western
323	Emergency Wedding	Nov. '50	Douglas Kennedy, Marjorie Lord	74	Comedy
243	Harriet Crink	Nov. '50	Larry Parks, Barbara Hale	94	Drama
242	Pygmy Island	Nov. '50	Johnny Weissmuller, Ann Savage	49	Adventure
303	The Texas Meets Calamity Jane (C)	Nov. '50	Evelyn Ankers, James Ellison	71	Western
261	Renegades of the Sage	Nov. 24 '50	Charles Starrett, Sailley Burnette	54	Western
240	He's a Cooked Wonder	Dec. '50	Mickey Rooney, Terry Moore	77	Comedy

(Continued on following page, column 1)

## COLUMBIA

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
348	Killer That Stalked New York (formerly Frightened City)	Dec. '59	Evelyn Keyes, Charles Korin	75	Drama
349	Lightning Guns	Dec. '59	Charles Starrett, Smiley Burnette	55	Western
350	The Toughest They Come	Dec. '59	Wayne Morris, Preston Burnette	69	Western
351	Frontier Outpost	Dec. '59	Charles Starrett, Smiley Burnette	55	Western
352	Flying Missile, The	Jan. '60	Glenn Ford, Virena Lindoff	92	Melodrama
353	Gasoline Alley	Jan. '60	Scotty Beckett, Jimmy Lydon	71	Comedy
354	Gene Autry and The Mounties	Jan. '60	Gene Autry, Elena Veraga	76	Western
355	Great Machant, The (formerly State Secret)	Jan. '60	Douglas Fairbanks, Jr., G. John	87	Melodrama
356	Stage to Tucson (C)	Jan. '60	Charles Starrett, Smiley Burnette	53	Western
357	Born Yesterday	Jan. '60	Red Cameron, Wayne Morris	82	Western
358	Contender Meets Scotland Yard	Feb. '60	Judy Holliday, Broderick Crawford	104	Comedy
359	Operation X	Feb. '60	Howard St. John, Amanda Blake	67	Melodrama
360	Revenue Agent	Feb. '60	Douglas Kennedy, Jean Willes	72	Melodrama
361	Ridin' the Outlaw Trail	Feb. '60	Charles Starrett, Smiley Burnette	54	Western
362	Al Jennings of Oklahoma (C)	Feb. '60	Lon McCallister, William Phillips	73	Drama
363	Fort Savage Raiders	Mar. '60	Don Dreyer, Gale Storm	79	Western
364	My True Story	Mar. '60	Charles Starrett, Smiley Burnette	55	Western
365	Fort of the Coons	Mar. '60	David Wayne, Howard Da Silva	86	Drama
366	Valentino (C)	Mar. '60	John Walker, Margaret Parker	75	Western
367	Snugglers Gold	Apr. '60	Johnny Weismuller, Sherry Morand	69	Melodrama
368	Snake River Desperadoes	May '60	Eleanor Parker, Tony Dexter	102	Drama
369	Snake River Desperadoes	May '60	Cameron Mitchell, Amanda Blake	102	Drama
370	Snake River Desperadoes	May '60	Charles Starrett, Smiley Burnette	55	Western

## REISSUES

(R) Adam Had Four Sons	Ingrid Bergman, Warner Baxter	81	Drama
(R) Adventure in Manhattan	John Hodiak, Michael McGuire	71	Western
(R) Aerial Truth, The	John Hodiak, William Holden	125	Western
(R) Beware Spooks	Irene Dunne, Cary Grant	92	Comedy
(R) Boogie Man Will Get You, The	Joe E. Brown, Mary Carlisle	66	Horror
(R) Coast Guard	Boris Karloff, Peter Lorre	72	Melodrama
(R) Commandos Strike at Dawn	Randolph Scott, Ralph Bellamy	100	Drama
(R) Cry of the Werewolf	Paul Mann, Lillian Gish	63	Horror
(R) Darling Young Man, The	Nina Foch, Stephen Crane	73	Comedy
(R) Destroyer	Joe E. Brown, Marguerite Chapman	73	Comedy
(R) Driftbale	Edward G. Robinson, Glenn Ford	99	Melodrama
(R) Doctor Takes a Wife, The	Jack Holt, Ralph Graves	100	Melodrama
(R) Flight Lieutenant	Loretta Young, Ray Milland	89	Comedy
(R) Golden Boy	Pat O'Brien, Glenn Ford	86	Melodrama
(R) Golden Girls Go to Paris	Barbara Stanwyck, William Holden	101	Melodrama
(R) His Girl Friday	Joan Blondell, Melvyn Douglas	78	Comedy
(R) Holiday	Joan Blondell, Melvyn Douglas	82	Comedy
(R) Howards of Virginia, The	Katharine Hepburn, Cary Grant	94	Drama
(R) Invaders, The	Cary Grant, Martha Scott	117	Drama
(R) It Happened One Night	Laurence Olivier, Leslie Howard	104	Melodrama
(R) Kansas City Kitty	Clark Gable, Claudette Colbert	72	Comedy
(R) Let Us Live	Joan Davis, Bob Crosby	105	Comedy
(R) Let Us Live	Marlene Dietrich, Fred MacMurray	91	Drama
(R) Lost Horizon, The	Henry Fonda, Maureen O'Sullivan	69	Melodrama
(R) Louisiana Hayride	Ronald Colman, Jane Wyatt	118	Drama
(R) Mr. Deeds Goes to Town	Judy Canova, Ross Hunter	67	Comedy
(R) Mr. Smith Goes to Washington	Gary Cooper, Jean Arthur	115	Comedrama
(R) Mr. Smith Goes to Washington	Jean Arthur, Jean Stewart	138	Comedrama

## EAGLE LION CLASSICS

(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
827	The Winslow Boy	June '59	Robert Donat, Cedric Hardwicke	94	Drama
828	Timber Fury	June '59	David Bruce, Laura Lee	63	Drama
(R) Sudan (C)	June '59	Maria Montez, Jon Hall	77	Drama	
(R) Arabian Nights (C)	June '59	Maria Montez, Jon Hall, Saba	87	Melodrama	
(R) One Night in the Tropics	June '59	Abbott-Costello, Allan Jones	82	Comedy	
(R) Naughty Nineties	June '59	Abbott-Costello	76	Comedy	
834(R)	Death of a Dream	July '59	Narrated by Quentin Reynolds	45	Drama
835(R)	Thillie's Fanciful Romance	July '59	Charlie Chaplin, Marie Dressler	39	Comedy
836(R)	Around With Two Yanks	July '59	William Bendix, Helen Walker	81	Comedy
837(R)	My Darling Clementine	July '59	Myrtle Reynolds, Dennis O'Keefe	77	Comedy
838(R)	Up in Mabel's Room	Aug. '59	John Hodiak, Chief Thundercloud	62	Drama
839(R)	I Killed Gerinome (C)	Aug. '59	John Archer, Warner Anderson	82	Adventure
840	Destination Mean (C)	Sept. '59	Robert Montgomery, Leslie Banks	104	Drama
841	High Lonesome (C)	Sept. '59	John Barrymore, Jr., Chill Wills	81	Western
842	Black Jack (Spanish)	Sept. '59	George Sanders, Patricia Roc	81	Drama
843	Paper Galleons (British)	Sept. '59	Rona Anderson, John Bentley	64	Drama
844	The Taming of Dorothy (British)	Sept. '59	Jean Kent, Robert Beatty	75	Drama
845	One Minute to Twelve (Swedish)	Oct. '59	Lars Hanson, Gunnar Brostrom	76	Drama
846	Naughty Nineties (British)	Oct. '59	Mai Zetterling, Hugh Williams	86	Comedy
847	Kangaroo Kid	Oct. '59	Jack O'Mahoney, Veda Borg	73	Western
848	Two Lost Worlds (British)	Oct. '59	Laura Elliott, Jim Aronson	61	Adventure
849	Times Running Out (French)	Oct. '59	Dane Clark, Simone Signoret	74	Drama
850	Prehistoric Women (C)	Nov. '59	Laurette Luez, Allen Nixon	74	Drama
851	Border Outlaws	Nov. '59	Spade Cooley, Maria Hart	59	Western
852	Golden Salvo (British)	Nov. '59	Spade Cooley, Peter Graves	59	Western
853	Second Face (British)	Dec. '59	Annik Tonner, Trevor Howard	77	Adventure
854	So Long at the Fair (British)	Jan. '60	Ellen Haines, Bruce Bennett	77	Drama
855	Wicked City, The	Jan. '60	Jean Simmons, Dick Bogard	85	Melodrama
856	Mr. Universe	Jan. '60	Jack Carson, Bert Lahr	75	Comedy
857	Korea Patrol	Jan. '60	Richard Emory, Teri Dunn	57	Comedy
858	Sun Sets at Dawn (British)	Jan. '60	Sally Parr, Philip Shaw	71	Drama
859	They Were Not Divided (British)	Feb. '60	Edward Underdown, Ralph Clanton	102	Drama
860	Blue Lamp, The (British)	Mar. '60	Jack Warner, Jimmy Hanley	84	Drama
861	My Outlaw Brother (formerly My Brother, the Outlaw)	Mar. '60	Mickey Rooney, Wanda Hendrix	92	Drama
862	Circle of Danger (formerly White Heather)	Mar. '60	Ray Milland, Patricia Roc	104	Drama
863	Shipwrecked	Apr. '60	Maureen O'Sullivan, Jackie Gleason	72	Comedy
864	Madame X	Apr. '60	Johnny Carpenter, Abby Lincoln	90	Comedy
865	Dark Hall	Apr. '60	Ren Harrison, Lilli Palmer	115	Drama
866	Oliver Twist (British)	Apr. '60	Robert Newton, Alec Guinness	115	Drama
867	When I Grow Up	Apr. '60	R. Preston, M. Scott, B. Driscoll	110	Drama
868	Volcano (Italian)	May '60	A. Magnani, G. Brooks, R. Brazzi	110	Drama
869	Calvo Road	May '60	Eric Portman	110	Drama
870	Two Guys and a Gal	May '60	Janis Paige, Robert Alda	110	Drama
871	Pardon My French	June '60	Merle Oberon, Paul Henreid	110	Drama
872	Cattle Queen	June '60	Maria Hart, Drake Smith	110	Western
873	Red Shoes (British) (C)	June '60	Anton Walbrook, Moira Shearer	113	Drama

## LIPPETT

4902	The Baron of Arizona	Mar. '58	Vincent Price, Ellen Drew	97	Melodrama
4903	Western Pacific Agent	Mar. '58	Kent Taylor, Sherry Ryan	61	Melodrama
4904	Headline Country	Mar. '58	Jimmy Ellison, Russ Hayden	64	Western
4905	Everybody's Dancin'	Mar. '58	Spade Cooley, Richard Lane	64	Musical
4906	Marshal of Helderado	Apr. '58	Jimmy Ellison, Russ Hayden	55	Western

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
(B) More Than a Secretary	Jean Arthur, George Brent	May 5 '56	Jean Arthur, George Brent	77	Comedy
(B) More the Merrier, The	Jean Arthur, Joel McCrea	May 5 '56	Jean Arthur, Joel McCrea	103	Comedy
(B) One Night of Love	Grace Moore, Tullio Carminati	May 5 '56	Grace Moore, Tullio Carminati	82	Musical
(B) Only Angels Have Wings	Jean Arthur, Cary Grant	May 12 '56	Jean Arthur, Cary Grant	121	Adventure
(B) Soul of a Monster	Rose Hobart, George Macready	June 2 '56	Rose Hobart, George Macready	61	Horror
(B) Submarine	C. Morris, R. Dix, D. Del Rio	June 2 '56	C. Morris, R. Dix, D. Del Rio	74	Melodrama
(B) Talk of the Town, The	Cary Grant, Jean Arthur	June 16 '56	Cary Grant, Jean Arthur	118	Comedy
(B) Texas	William Holden, Glenn Ford	June 16 '56	William Holden, Glenn Ford	94	Western
(B) Two in Paradise	Pat O'Brien, Janet Blair	July 7 '56	Pat O'Brien, Janet Blair	82	Melodrama
(B) Wide Open Country, The	William Holden, Jean Arthur	July 7 '56	William Holden, Jean Arthur	82	Melodrama
(B) Women in Prison	Wyn Gibson, Scott Collier	July 21 '56	Wyn Gibson, Scott Collier	59	Melodrama
(B) You Can't Take It With You	J. Arthur, L. Barrymore, J. Stewart	Aug. 4 '56	J. Arthur, L. Barrymore, J. Stewart	127	Comedrama
267	Bonanza Town		Charles Starrett, Smiley Burnette		Western
321	Brave Bulls, The		Mel Ferrer, Eugene Iglesias		Drama
	Criminal Lawyer		Pat O'Brien, Jane Wyatt		Melodrama
337	Dick Torgan		Charles Starrett, Smiley Burnette		Western
	Fire		Isle Tule, Sally Carraway	87	Adventure
314	Flame of Stamboul		Richard Denning, Lisa Faraday		Adventure
243	Harlow Globe Trotters, The		Thomas Gomez & Globetrotters		Drama
343	Her Wonderful Lie (Italian)		Maria Eggerth, Jan Kiepura		Melodrama
	Hurricane Island (C)		Jon Hall, Marie Windsor	86	Operatic
	Lefty Farrell		Elizabeth Scott, Edmund O'Brien		Drama
336	Lorna Doone (C)		Barbara Hale, Richard Greene	84	Drama
	Magic Carpet		Laetitia Ball, John Agar		Adventure
	Mask of the Avenger (C)		John Derek, Judy Lawrence		Drama
	Mysterious Island, The		Dana Clark, Kathy O'Donnell		Drama
	My Help From Heaven		Frederic March, George E. Stone		Drama
	Romantic Adventure		Manet O'Brien, Allen Mathis, Jr.		Drama
320	Bookie in Korea		Lon McAllister, Brett King		Drama
316	Saturday's Hero		Randolph Scott, Janis Carter		Western
	Silence		John Derek, Donna Reed		Drama
325	Sunny Side of the Street (C)		Lee J. Cobb, Maria Toren		Drama
339	When the Redskins Ride		Frankie Lane, Tony Arden		Musical
	Whirlwind		George Montgomery, Gale Storm		Western
			Jon Hall, Mary Castle		Western
			Gene Autry, Smiley Burnette		Western
624	Boy from Indiana	Mar. '58	Lon McAllister, Lois Butler	66	Drama
625	Forbidden Jungle	Mar. '58	Don Harvey, Forrest Taylor	67	Adventure
626	The Fighting Stallion	Mar. '58	Bill Edwards, Doris Merrick	82	Western
627	Gunman's Game, The	Mar. '58	James Cagney, Robert Strauss	87	Comedy
628	Kill Be Killed	Mar. '58	James Cagney, Robert Strauss	87	Comedy
629	Kid Hero and Carnations (British)	Apr. '58	Alfred Hitchcock, George Cushing	64	Melodrama
630	Rapture (Italian)	Apr. '58	Alec Guinness, Dennis Price	101	Comedy
631	The Perfect Woman (British)	Apr. '58	Glenn Langan, Ely Ashin	79	Melodrama
632	Gay Lady (British) (C)	Apr. '58	Patricia Roc, Stanley Holloway	72	Comedy
633	The Golden Glades Story	May '58	Dennis O'Keefe, Marie McDonald	92	Drama
634	The Jackie Robinson Story	May '58	James Dunn, Dewey Martin	76	Comedy
635	The Fallen Idol (British)	May '58	Jackie Robinson, Ruby Dee	76	Drama
636	The Glass Mountain (British)	May '58	Richard Widmark, Michele Morgan	91	Drama
637	Good Time Girl (British)	May '58	Valentina Cortese, Dalcie Gray	96	Musical
638	Federal Man	May '58	George Brent, Jean Bennett	81	Comedy
639	It's a Small World	June '58	William Henry, Pamela Blake	81	Melodrama
640	The Torch	June '58	Paul Douglas, John Hoffer	74	Drama
641	The Torch	June '58	Paul Douglas, John Hoffer	74	Drama

(Continued at top of page above)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
4926	Crooked River	May 5 '56	Jimmy Ellison, Russ Hayden	55	Western
4927	Operation Haylift	May 5 '56	Bill Williams, Tom Brown	73	Adventure
4928	Colorado Ranger	May 12 '56	Jimmy Ellison, Russ Hayden	60	Western
4929	Rocky Mountain	June 2 '56	Lloyd Bridges, Osa Massen	68	Adventure
4930	West of the Brazos	June 2 '56	Jimmy Ellison, Russ Hayden	58	Western
4931	Motor Patrol	June 16 '56	Don Castle, Jane Nigh	66	Melodrama
4932	Fast on the Draw	June 16 '56	Jimmy Ellison, Russ Hayden	55	Western
4933	Hi-Jacked	July 7 '56	Don Barry, Martin Jones	64	Melodrama
4934	Thunder	July 21 '56	Don Barry, Martin Jones	64	Western
4935	1 Shot Billy the Kid	Aug. 4 '56	Don Barry, Robert Lowery	57	Western
4936	Return of Jesse James	Aug. 4 '56	John Ireland, Ann Dvorak	75	Western
4937	Border Rangers	Oct. 13 '56	Don Barry, Robert Lowery	75	Western
4938	Holiday Rhythm	Oct. 13 '56	Mary Beth Hughes, David Street	69	Musical
4939	Bandit Queen	Dec. 22 '56	Barbara Britton, Philip Reed	69	Western
4940	3 Desperate Men	Jan. 12 '57	Francis Foster, Virginia Grey	69	Western
4941	Steel Helmet, The	Feb. 2 '57	Gene Evans, Steve Brodie	84	Drama
4942	Fingerprints Don't Lie	Mar. 3 '57	E. Travis, S. Ryan, S. Mellon	55	Mystery
4943	Mask of the Dragon	Mar. 3 '57	E. Travis, S. Ryan, S. Mellon	55	Mystery
4944	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4945	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4946	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4947	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4948	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4949	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4950	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4951	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4952	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4953	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4954	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4955	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4956	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4957	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4958	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4959	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4960	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4961	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4962	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4963	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4964	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4965	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4966	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4967	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4968	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4969	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4970	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4971	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4972	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4973	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4974	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4975	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4976	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4977	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4978	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4979	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4980	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4981	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4982	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4983	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4984	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4985	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4986	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4987	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4988	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4989	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4990	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4991	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4992	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4993	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4994	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4995	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4996	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4997	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4998	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
4999	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama
5000	Stop That Cab	Mar. 31 '57	Sid Melton, Iris Adrian	39	Drama

## HOPALONG CASSIDY REISSUES

(R) Bar 20 Justice	William Boyd, Geo. "Gabby" Hayes	74	Western
(R) Borderland	William Boyd, Geo. "Gabby" Hayes	82	Western
(R) Cassidy of Bar 20	William Boyd, Russell Hayden	59	Western
(R) Frontierman, The	William Boyd, Geo. "Gabby" Hayes	69	Western
(R) Heart of Arizona	William Boyd, Geo. "Gabby" Hayes	68	Western
(R) Hidden Gold	William Boyd, Minor Watson	62	Western
(R) Hills of Old Wyoming	William Boyd, Geo. "Gabby" Hayes	79	Western
(R) Hopalong Cassidy Returns	William Boyd, Geo. "Gabby" Hayes	71	Western
(R) Hopalong Cassidy Again	William Boyd, Geo. "Gabby" Hayes	72	Western
(R) Law of the Pampas	William Boyd, Sidney Toler	79	Western
(R) North of the Rio Grande	William Boyd, Geo. "Gabby" Hayes	71	Western
(R) Partners of the Plains	William Boyd, Russell Hayden	71	Western
(R) Pride of the West	William Boyd, Geo. "Gabby" Hayes	58	Western
(R) Range War	William Boyd, Willard Robertson	49	Western
(R) Renegade Trail	William Boyd, Russell Hayden	49	Western
(R) Rustler's Valley	William Boyd, Russell Hayden	46	Western
(R) Santa Fe Marshal	William Boyd, Marjorie Rambeau	76	Western
(R) Showdown, The	William Boyd, Russell Hayden	64	Western
(R) Silver on the Sage	William Boyd, Russell Hayden	71	Western
(R) Stage Coach War	William Boyd, Julie Carter	64	Western
(R) Sunset Trail	William Boyd, Geo. "Gabby" Hayes	77	Western
(R) Texas Trail	William Boyd, Geo. "Gabby" Hayes	59	Western
(R) Trail Dust	William Boyd, Geo. "Gabby" Hayes	77	Western

## MGM

18	Navy Goes to Rio (C)	Mar. 10 '76	Ann Sutherland, Jane Fanning	39	Musical
19	Black Hand	Mar. 17 '76	Gene Kelly, J. Carroll Naughton	37	Drama
20	Compulsor	Mar. 24 '76	Robert Taylor, Elizabeth Taylor	87	Musical
21	The Yellow Cab Man	Apr. 7 '76	Red Skelton, Patricia Dillmore	35	Comedy
22	Side Street	Apr. 14 '76	Patricia Granger, Carole O'Donnell	83	Melodrama
23	The Outriders (C)	Apr. 21 '76	Joel McCrea, Arlene Dahl	92	Western

## Stratford

(All British)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
25	The Reformer and the Redhead	May 5 '50	June Allyson, Dick Powell	30	Comedrama
40	Stars in My Crown	May 11 '50	Joni McCrea, Ellen Drew	85	Drama
26	Please Believe Me	May 12 '50	Deborah Kerr, Robert Taylor	89	Drama
27	Shadow on the Wall	May 13 '50	Ann Southern, Elizabeth Taylor	84	Melodrama
28	The Big Manover	May 19 '50	Stirling Hayden, Louis Calhern	82	Comedrama
29	My Sister Sam	June 2 '50	Spencer Tracy, Joan Bennett	85	Comedy
30	Father of the Bride	June 16 '50	Robert Walker, Jean Leslie	85	Comedy
31	The Skipper Surprised His Wife	June 16 '50	Robert Walker, Jean Leslie	85	Comedy
41	Crisis	July 7 '50	Gary Cooper, Ray Milland	96	Drama
32	Duchess of Idaho (C)	July 14 '50	Eather Williams, Van Johnson	98	Musical
33	The Happy Years (C)	July 21 '50	Dean Stockwell, Darryl Hickman	110	Comedy
34	Mystery Street	July 28 '50	Ricardo Montalban, Sally Forrest	93	Mystery
35	Annie Get Your Gun (C)	Aug. '50	Betty Hutton, Howard Keel	107	Musical
36	Three Little Words (C)	Aug. '50	Fred Astaire, Red Kelly	102	Musical
37	A Lady Without Pausport	Aug. 18 '50	Hedy Lamarr, John Hodiak	102	Melodrama
38	Summer Stock (C)	Aug. 25 '50	Gene Kelly, Judy Garland	109	Musical
101	A Life of Her Own	Sept. 1 '50	Paula Turner, Ray Milland	104	Drama
102	Devil's Highway	Sept. 15 '50	Kathryn Grayson, Mario Lanza	97	Musical
99	Time of New Orleans (C)	Sept. 22 '50	Kathryn Grayson, Mario Lanza	97	Musical
104	Right Cross	Oct. 4 '50	June Allyson, Dick Powell	90	Drama
105	To Please A Lady	Oct. 13 '50	Clark Gable, Barbara Stanwyck	91	Drama
106	The Miniver Story	Oct. 20 '50	Greer Garson, Walter Pidgeon	104	Drama
110	Next Voice You Hear, The	Oct. 27 '50	Greer Garson, Walter Pidgeon	83	Drama
107	Dial 1119	Nov. 3 '50	Marshall Thompson, Virginia Field	75	Melodrama
108	Two Weeks With Love (C)	Nov. 10 '50	Jane Powell, Ricardo Montalban	92	Musical
109	King Solomon's Mines (C)	Nov. 24 '50	Deborah Kerr, Stewart Granger	102	Adventure
111	Mrs. O'Malley and Mr. Malone	Dec. 8 '50	Marjorie Main, James Whitmore	89	Comedy
112	Pagan Love Song (C)	Dec. 29 '50	Eather Williams, Howard Keel	76	Musical
113	Watch the Birdie	Jan. 12 '51	Red Skelton, Arlene Dahl	79	Musical
114	Grounds for Marriage	Jan. 19 '51	Van Johnson, Kathryn Grayson	91	Comedy
115	Kim (C)	Jan. 19 '51	Errol Flynn, Dean Stockwell	112	Adventure
116	Yankee Doodle Dandy	Feb. 9 '51	Robert Taylor, Robert Walker	85	Melodrama
117	Hamlet (C)	Feb. 16 '51	Burt Lancaster, Robert Walker	83	Melodrama
118	Case for Alana	Feb. 23 '51	Loretta Young, Barry Sullivan	90	Comedy
119	Three Guys Named Mike	Mar. 9 '51	Jane Wyman, Van Johnson	87	Drama
123	Inside Straight	Mar. 16 '51	David Brian, Arlene Dahl	87	Drama
121	Royal Wedding (C)	Mar. 23 '51	Fred Astaire, Jane Powell	83	Musical
124	Father's Little Dividend	Apr. 13 '51	S. Tracy, J. Bennett, E. Taylor	82	Comedy
125	Soldiers Three	Apr. 20 '51	S. Granger, W. Pidgeon, D. Niven	87	Drama
126	Great Caruso, The (C)	Apr. 27 '51	Mario Lanza, Ann Byth	87	Musical
127	Painted Hills, The (C)	May 4 '51	Laude, Bruce Cowling, Cary Grey	69	Melodrama
125	Headline Story, The	May 11 '51	D. Crisp, J. Lynn, M. Reynolds	69	Drama
128	Pandora and the Flying Dutchman (C)	May 18 '51	James Mason, Ava Gardner	81	Drama
129	Go for Broke	May 19 '51	Van Johnson, Warner Anderson	82	Drama
130	People in Love	May 26 '51	Nan May, Robert Taylor	82	Drama
131	Call the Cavalry	June 8 '51	Robert Taylor, Elio Pinaur	82	Musical
132	Excuse My Dust (C)	June 15 '51	Walter Pidgeon, Margaret Leighton	82	Comedy
133	Kind Lady	June 22 '51	Red Skelton, Sally Forrest	82	Mystery
134	American in Paris, An (C)	July 6 '51	Ethel Barrymore, Maurice Evans	82	Drama
135	Love Is Better Than Ever	July 13 '51	Gene Kelly, Leslie Caron	82	Musical
136	Show Boat (C)	July 20 '51	Elizabeth Taylor, Larry Parks	122	Comedrama
137	Across the Wide Missouri (C)	July 27 '51	K. Grayson, A. Gardner, H. Keel	81	Musical
138	It's a Big Country	Aug. 3 '51	Clark Gable, John Hodiak	81	Drama
139	Law and Lady Lovely	Aug. 10 '51	Greer Garson, Michael Wilding	81	Drama
140	No Questions Asked	Aug. 17 '51	Arlene Dahl, Barry Sullivan	81	Drama
141	Quo Vadis (C)	Aug. 24 '51	Robert Taylor, Deborah Kerr	81	Drama

## Stratford

(All British)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
3152	Nevada Badme	May 27 '51	Whip Wilson, Fuzzy Knight	58	Western
3153	Bond Street	May 29 '50	Roland Young, Ronald Howard	109	Drama
3154	Little Banks, Margaretta Scott	May 29 '50	Leslie Banks, Margaretta Scott	103	Drama
3155	White Hot	June 5 '50	Robert Taylor, Cyris Maude	82	Comedy
3156	For Them That Trespass	July 4 '50	Richard Todd, Robert Clack	85	Melodrama
3157	Dancing Years, The (C)	Aug. '50	Dennis Price, Gladys Preston	85	Musical
3158	Queen of Spades, The (C)	Sept. 13 '50	Anton Walbrook, Edith Evans	95	Drama
3159	Last Holiday	Nov. 13 '50	Alec Guinness, Beatrice Campbell	88	Comedy
4920(18)	Beau Geste	Mar. June '50	Gary Cooper, Ray Milland	114	Adventure
4921(18)	Lives of a Bengal Lancer	Mar. June '50	Gary Cooper, Franchot Tone	111	Adventure
4915	Fighting High	Apr. 12 '50	Robert Cummings, Elizabeth Scott	103	Drama
4916	Madcap	Apr. 12 '50	Ring Crosby, Helen Gray	112	Musical
4917	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4918	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4919	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4920	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4921	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4922	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4923	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4924	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4925	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4926	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4927	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4928	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4929	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4930	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4931	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4932	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4933	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4934	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4935	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4936	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4937	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4938	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4939	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4940	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4941	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4942	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4943	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4944	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4945	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4946	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4947	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4948	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4949	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4950	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4951	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4952	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4953	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4954	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4955	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4956	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4957	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4958	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4959	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4960	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4961	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4962	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4963	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4964	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4965	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4966	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4967	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4968	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4969	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4970	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4971	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4972	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4973	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4974	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4975	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4976	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4977	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4978	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4979	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4980	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4981	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4982	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
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4991	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4992	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4993	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4994	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4995	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4996	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4997	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4998	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
4999	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama
5000	Madcap	Apr. 12 '50	Alan Ladd, Wanda Hendrix	83	Melodrama

Carrie ..... Jennifer Jones, Laurence Olivier.  
Crosswinds ..... John Payne, Rhonda Fleming.

Carrie ..... Jennifer Jones, Laurence Olivier.  
Crosswinds ..... John Payne, Rhonda Fleming.



PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
4900	Red Badge of Courage.....	.....	Andy Murphy, Bill Mauldin.....	31	Drama
4901	Rich, Young and Pretty (C).....	.....	John Payne, Yvonne De Carlo.....	51	Musical
4902	Strip-Tease.....	.....	Ezio Pinza, Janet Leigh.....	50	Comedrama
4903	Striptease.....	.....	Mickey Rourke, Sally Forrest.....	.....	Drama
4904	Tail Target, The.....	.....	Dick Powell, Paula Raymond.....	102	Drama
4905	Teresa.....	.....	Pier Angeli, John Erlson.....	.....	Drama
4906	Thin Knife, the.....	.....	Walter Pidgeon, Ann Harding.....	.....	Melodrama
<b>MONOGRAM</b>					
4907	Young Daniel Boone (C).....	Mar. 5 '59	David Bruce, Damian O'Flann.....	68	Drama
4908	Over the Border.....	Apr. 23 '59	Johnny Mack Brown, Gail Davis.....	64	Comedy
4909	Six Gun Men.....	Apr. 20 '59	Johnny Mack Brown, M. Huxley.....	57	Western
4910	Father Makes Good.....	May 12 '59	Roddy McDowall, Laurette Luez.....	76	Drama
4911	Lucky Losers.....	May 14 '59	Leo Gorcey, Hantz Hall.....	61	Comedy
4912	Gunners Dance Katy.....	June 4 '59	Don Errol, Joe Kirkwood.....	62	Comedy
4913	Humphrey Takes a Chance.....	June 18 '59	Leonid Kinskey, Tracy Roberts.....	47	Melodrama
4914	The Show.....	July 2 '59	William Bradford Huie, Clyde Goddard.....	56	Adventure
4915	Ariana Terrific.....	July 9 '59	Charles Laughton, Joseph Calleia.....	72	Mystery
4916	The Silk Nests (British).....	July 16 '59	Grover Landis, Elena Verdugo.....	77	Drama
4917	Snow Day.....	Aug. 6 '59	Bory Calhoun, Jane Nigh.....	64	Comedy
4918	County Fair (C).....	Aug. 13 '59	Leo Gorcey, Hantz Hall.....	55	Western
4919	Triple Trouble.....	Aug. 20 '59	Whip Wilson, Andy Clyde.....	65	Comedy
4920	Silver Raiders.....	Sept. 10 '59	Roddy McDowall, Jeff Donnell.....	73	Western
4921	Law of the Panhandle.....	Sept. 17 '59	Johnny Brown, Myron Healy.....	55	Western
4922	Bombs and the Hidden City.....	Sept. 24 '59	J. Sheffield, Sue England.....	71	Adventure
4923	Cherokee Uprising.....	Oct. 8 '59	Whip Wilson, Andy Clyde.....	57	Western
4924	A Modern Marriage.....	Oct. 15 '59	Margaret Field, Red Hadley.....	66	Melodrama
4925	Hot Trail.....	Oct. 22 '59	James Lyon, Gloria Hunter.....	61	Action
4926	Hot Trail.....	Oct. 29 '59	Leo Gorcey, Hantz Hall.....	64	Comedy
4927	Joe Palooka in the Squeaked Glove.....	Nov. 5 '59	Joe Kirkwood, Myrna Dell.....	63	Drama
4928	Outlaw Gold (formerly Manacled Valley).....	Nov. 24 '59	Johnny Mack Brown, V. Herrick.....	51	Western
4929	Outlaws of Texas.....	Dec. 10 '59	Whip Wilson, Andy Clyde.....	58	Western
4930	Father's Wild Game.....	Dec. 17 '59	Barbara Brown, Raymond Walburn.....	61	Comedy
4931	Call of the Klondike (formerly Fangs of the North).....	.....	.....	66	Adventure
4932	Sierra Passage (formerly Trail Dust).....	Jan. 7 '61	Kirby Grant, Chinocho.....	68	Adventure
4933	Cabrado Ambush.....	Jan. 14 '61	Wayne Morris, Lela Albright.....	81	Western
4934	Bowery Battalion.....	Jan. 21 '61	Johnny Mack Brown.....	51	Western
4935	Blood Battle (C).....	Jan. 28 '61	Leo Gorcey, Hantz Hall.....	69	Comedy
4936	Alibi Trail.....	Feb. 4 '61	Bill Williams, Jane Nigh.....	72	Drama
4937	Wild Horse Inn.....	Feb. 11 '61	Whip Wilson, Andy Clyde.....	64	Western
4938	Victory Road.....	Feb. 18 '61	John France, Kirby Grant.....	75	Musical
4939	Navy Bound.....	Mar. 4 '61	William Hopper, John Conte.....	61	Drama
4940	Man From Sonora.....	Mar. 11 '61	Tommy Noonan, John Conte.....	51	Drama
4941	Gypsy Girl (formerly The Wind Is My Lover) (Swedish).....	Mar. 18 '61	Johnny Mack Brown.....	54	Western
4942	Lion Hunters, The.....	Mar. 25 '61	Viviana Lindfors, Christopher Kent.....	63	Drama
4943	Canyon Raiders (formerly Wild Horse Prairie).....	Apr. 8 '61	Whip Wilson, Phyllis Coates.....	54	Western
4944	Ghost Chasers.....	Apr. 29 '61	Leo Gorcey, Hantz Hall.....	69	Comedy
4945	Blazing Bullets (formerly Blazing Saddles).....	May 6 '61	Johnny Mack Brown.....	51	Western
4946	Cavalry Scout (C).....	May 13 '61	Red Cameron, Audrey Long.....	78	Western
4947	According to Mrs. Boyle (formerly Outside the Law).....	May 20 '61	Spring Byington, Brett King.....	60	Drama

(Continued at top of page above)

**PARAMOUNT**  
(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
	Darling, How Could You?		Joan Fontaine, John Lund		Drama
	Fort Savage		Sterling Hayden, Arlene Whelan		Western
	Here Comes the Groom		Big Crosby, Jane Wyman		Comedy
	Quantrell's Raiders (C)		Alan Ladd, Wendell Corey		Western
	Something to Live For		Joan Fontaine, Ray Milland		Comedrama
	Submarine Command		William Holden, Nancy Olson		Drama
	When Worlds Collide (C)		R. Durr, F. Hanson, L. Keating		Drama
<b>REALART</b>					
(R) Parade		Mar. '56	Noah Berry, Jr., Grant Mitchell	67	Melodrama
(R) I Sold a Million		Mar. '56	George Raft, Claire Trevor	56	Drama
(R) Flash and Fantasy		Mar. '56	Monty Tomson, John Alvin	46	Melodrama
(R) Leatherstocking		Mar. '56	Charles Boyer, Barbara Stanwyck	94	Drama
(R) Mr. Dramatic		Apr. '56	Richard Arlen, Anne Byrne	64	Action
(R) Mr. Dynamite		Apr. '56	Lloyd Nolan, Irene Herzer	48	Action
(R) Dead Man's Eyes		May '56	Lon Chaney, John Parker	64	Horror
(R) Nightmare		May '56	Dead End Kids	61	Action
(R) Tough As They Come		May '56	Don Donley, Diana Barrymore	82	Drama
(R) Destry Rides Again		June '56	Dead End Kids	61	Action
(R) Gully of Murder?		June '56	James Stewart, Marlene Dietrich	94	Western
(R) Gypsy Wildcat		June '56	Gen. Sanders, Geraldine Fitzgerald	86	Drama
(R) Here Come the Cops		June '56	Marla Monte, Jon Hall	75	Adventure
(R) Merry Monarchs		June '56	Abbott & Costello	96	Comedy
(R) The Suspect		June '56	Donald O'Connor, Ann Blyth	91	Musical
(R) When the Daltons Rode		June '56	Joan Gabin, Ellen Drew	94	Action
(R) Fighting Command		June '56	Brook Crawford, Randolph Scott	86	Western
(R) All Quiet on the Western Front		July '56	Loretta Young, G. Fitzgerald	83	Action
(R) Big Cops, The		Aug. 1 '56	Low Ayres, Louis Wolheim	103	Drama
(R) Nagana		Aug. 15 '56	Clyde Beatty, Anita Page	80	Action
(R) Salina Town		Sept. 1 '56	Tala Birell, Melvyn Douglas	74	Action
(R) Salina Valley		Sept. 1 '56	Randolph Scott, Rhonda Fleming	89	Western
(R) Spirit of Capture		Sept. 15 '56	Walter Huston, Walter Brennan	75	Western
(R) Spirit of Notre Dame		Sept. 15 '56	Jack Cooper, F. Bartholomew	97	Action
(R) House of Dracula		Oct. 1 '56	Lon Chaney, John Carradine	66	Horror
(R) House of Frankenstein		Oct. 1 '56	Boris Karloff, Lon Chaney	71	Horror
(R) River Gang		Oct. 15 '56	Gloria Jean, John Qualen	64	Drama
(R) San Francisco Ducks		Oct. 15 '56	Berry Fitzgerald, Burgess Meredith	66	Drama
(R) Black Angel		Jan. 1 '51	Broderick Crawford, Dan Duryea	66	Drama
(R) Tangle		Jan. 1 '51	Marla Monte, Robert Paige	76	Adventure
(R) Fighting Sullivan, The		Feb. 1 '51	Anne Baxter, Thomas Mitchell	111	Action
(R) Salerno Benchhead		Feb. 1 '51	Dana Andrews, Richard Conte	117	Action
(R) Secret Confessions of a Model		Mar. '51	Danielle Darrieux, D. Fairbanks, Jr.	78	Drama
(R) Secrets of a Sinner		Mar. '51	Madge Evans, John Boles	63	Drama
<b>REPUBLIC</b>					
44965	Sands of Iwo Jima	Mar. 1 '56	John Wayne, John Agar	109	War Drama
44971	Federal Agent at Large	Mar. 12 '56	Dorothy Patrick, Robert Rockwell	66	Melodrama
44982	Twilight in the Sierras	Mar. 22 '56	Ray Rogers, Dale Evans	67	Western
4983	Cold of the Silver Sage	Mar. 25 '56	Allan "Rocky" Lane, Eddy Waller	66	Western
4912	House by the River	Mar. 25 '56	Louis Hayward, Jane Wyatt	86	Drama
4913	Harbor of Missing Men	Mar. 25 '56	Richard Dunning, Barbara Fuller	66	Melodrama
4914	The Ashling Westcott	Mar. 25 '56	Tom Ricketts, Paul Hurst	66	Western
4883	The Avenger	Apr. 1 '56	Don Allen, Ellison Janes	67	Western
4884	Hills of Oklahoma	Apr. 1 '56	Don Allen, Ellison Janes	67	Western
4916	Salt Lake Raiders	May 1 '56	Allan "Rocky" Lane, Eddy Waller	66	Western
4917	Women from Headquarters	May 1 '56	Virginia Huston, Barbara Fuller	66	Melodrama
4918	Rock Island Trail (C)	May 16 '56	Forrest Tucker, Addie Mary	56	Western
4917	The Savage Horde	May 22 '56	William Elliott, Adrian Booth	96	Western

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# REPUBLIC (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
4918	Destination Big House	June 1 '50	Dorothy Patrick, Robert Rockwell	49	Melodrama
4920	The Avengers	June 24 '50	John Carroll, Adele Mara	39	Melodrama
4945	Covered Wagon Raid	June 30 '50	Allan "Rocky" Lane, Eddy Waller	40	Western
4945	Trigger, Jr. (C)	June 30 '50	Roy Rogers, Dale Evans	40	Western
4921	Trial Without Jury	July 8 '50	Robert Rockwell, Kent Taylor	40	Drama
4922	Jungle Stampede	July 29 '50	George Breakston, York Coplin	40	Travelogue
4923	The Old Frontier	July 29 '50	Monte Hale, Paul Hurst	40	Western
4924	Vigilante Hideout	Aug. 4 '50	Allan "Rocky" Lane, Eddy Waller	40	Western
4925	The Showdown	Aug. 4 '50	Allan "Rocky" Lane, Eddy Waller	40	Western
4925	Lonely Heart Bandits	Aug. 4 '50	Dorothy Patrick, Barbara Fuller	40	Adventure
4926	Prison Parade	Aug. 29 '50	Dorothy Patrick, Barbara Fuller	40	Western
4927	Smolder	Sept. 4 '50	Allan "Rocky" Lane, Eddy Waller	40	Western
4928	Bedroom Forest Trail	Sept. 15 '50	Vera Ralston, John Carroll	36	Drama
4929	Prisoners in Petticoats	Sept. 15 '50	Valentine Perkins, Robert Rockwell	47	Western
4943	Sunset in the West (C)	Sept. 25 '50	Roy Rogers, Estelita Rodriguez	47	Western
4943	Macbeth	Oct. 20 '50	Orson Wells, Jeanette Nolan	85	Drama
4948	Hit Parade of 1931	Oct. 23 '50	John Carroll, Marie McDonald	85	Musical
4948	Raiders on Horseback	Oct. 23 '50	Allan "Rocky" Lane, Eddy Waller	40	Western
4944	North of the Great Divide (C)	Nov. 15 '50	Roy Rogers, Penny Edwards	47	Western
4944	Rio Grande	Nov. 15 '50	John Wayne, Maureen O'Hara	105	Drama
4944	Under Merciless Stars	Nov. 20 '50	Rex Allen, Dorothy Patrick	47	Western
4974	The Misadventures	Nov. 25 '50	Rex Allen, Dorothy Patrick	47	Western
4974	Trail Robin Hood (C)	Dec. 15 '50	Monte Hale, Paul Hurst	39	Drama
5023	Pride of Maryland	Dec. 15 '50	Roy Rogers, Penny Edwards	47	Western
5023	Bole Le Grand	Jan. 29 '51	Stanley Clements, Peggy Stewart	40	Melodrama
5066	Rough Riders of Durango	Jan. 30 '51	Vera Ralston, John Carroll	36	Drama
5041	Spellers of the Plains	Feb. 5 '51	Allan "Rocky" Lane, Alene Towne	40	Western
5041	Missing Women	Feb. 23 '51	Roy Rogers, Penny Edwards	40	Western
5045	Night Riders of Montana	Feb. 26 '51	Penny Edwards, James Millican	40	Western
5051	Silver City Bonanza	Mar. 1 '51	Allan "Rocky" Lane	40	Western
5067	Cuban Fireball	Mar. 5 '51	Rex Allen	47	Drama
5028	Insurance Investigator	Mar. 23 '51	Estelita Rodriguez, Warren Douglas	78	Comedy
5068	Oh! Susanna (C)	Mar. 23 '51	Audrey Long, Richard Denning	40	Drama
5047	Heart of the Rockies	Mar. 30 '51	Rod Cameron, Adrian Booth	39	Drama
5052	Thunder in God's Country	Mar. 30 '51	Roy Rogers, Penny Edwards	47	Western
5069	Bulldozer and the Lady (formerly Towers)	Apr. 6 '51	Roy Rogers, Penny Edwards	47	Western
		Apr. 15 '51	Robert Stack, Gilbert Roland	87	Drama

5066	Barcarrow Sheriff of Texas	Michael Chaplin, Ellen Janssen	40	Western
	Dakota Kid, The	Michael Chaplin, Ellen Janssen	40	Drama
	Fighting U. S. Coast Guard	Brian Donley, Ella Raines	40	Drama
	Havana Rose	Faustina Rodriguez, Hugh Herbert	40	Comedy
	Honorchile (C)	Judy Canova, Eddy For, Jr.	40	Comedy
	In Old Amarillo	Roy Rogers	40	Western
	Million Dollar Payroll	Penny Edwards, Steve Flogg	40	Melodrama
	Swing in the Saddle	Patricia Rogers, Louis Ladd	40	Melodrama
	Wells Fargo Gunmaster	Allan "Rocky" Lane	40	Western

# RKO RADIO

894	Cinderella (C)	Mar. 11 '50	Walt Disney Characters	74	Cartoon
918	Tattooed Stranger, The	Mar. 11 '50	John Mills, Patricia White	44	Mystery
923	White Tower, The (C)	Apr. 8 '50	Vall, Glenn Ford	90	Melodrama
918	Storm Over Wyoming	Apr. 22 '50	Tim Holt, Richard Martin	40	Western
928	Tarzan and the Slave Girl	May 6 '50	Lex Barker, Vanessa Brown	74	Adventure
972 (R)	Back to Britain	June 3 '50	John Wayne, Anthony Quinn	95	Drama
921	Golden Twenties, The	June 3 '50	Headliners in the News	68	Comedy
972 (R)	Marine Raiders	June 8 '50	Pat O'Brien, E. Ryan, Ruth Hussey	91	Drama

# SELZNICK RELEASING ORG.

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
197	Third Man, The (British)	Feb. '50	Joe, Cullen, Yall, Orson Wells	131	Drama
	Fallen Idol, The (British)	May '50	Ralph Richardson, Michele Morgan	94	Drama
	Gene to Earth (British) (C)		Jennifer Jones, David Farrar		Drama

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886	Mother Didn't Tell Me	Mar. '50	Dorothy McGuire, Wm. Landigan	88	Comedrama
888	Under My Skin	Mar. '50	John Garfield, Micheline Preile	84	Drama
889	Cheaper By the Dozen (C)	Apr. '50	Clifton Webb, Jeanne Crain	85	Comedy
897	Three Came Home	Apr. '50	Cluette Colbert, Seane Hayshaw	104	Musical
911	Waikiki Wedding	Apr. '50	Betty Grable, Victor Mature	92	Musical
912	A Ticket to Tomahawk (C)	May '50	Dan Dailey, Anne Baxter	90	Comedrama
916	Love That Hate	June '50	Montgomery Clift, Paul Douglas	120	Comedy
918	Light and the City	June '50	Paul Douglas, Jean Peters	85	Comedy
919	The Green Years	July '50	Gene Tierney, Fredric March	94	Melodrama
917	When the Sidewalk Ends	July '50	Gene Tierney, Fredric March	94	Melodrama
917	Broken Arrow (C)	Aug. '50	Dana Andrews, Gene Tierney	95	Melodrama
920	Holy Year, 1939	Aug. '50	James Stewart, Debra Paget	92	Western
920	The Cariboo Trail (C)	Aug. '50	Very Rev. R. J. Gannon, Narrator	45	Comedy
920	Stella	Aug. '50	Randolph Scott, "Gabby" Hayes	81	Western
923	Farwell to Yesterday	Sept. '50	Ann Sheridan, Victor Mature	85	Comedy
			S. Blacker, J. Larkin, K. Murdoch		
921	My Blue Heaven (C)	Sept. '50	Betty Grable, Dan Dailey	96	Musical
922	Panic in the Streets	Sept. '50	Betty Grable, Richard Widmark	96	Melodrama
922	The Black Rose (C)	Sept. '50	Tyrone Power, Orson Wells	120	Adventure
922	Fireball, The	Oct. '50	Mickey Rooney, Pat O'Brien	84	Melodrama
927	I'll Get By (C)	Oct. '50	Bill Landigan, Jane Haver	85	Musical
924	Sister Sam	Oct. '50	Burt Lancaster, Dorothy McGuire	106	Comedrama
925	Am Way Out	Nov. '50	Robert Montgomery, Robert Dornall	106	Drama
925	Jackpot, The	Nov. '50	Bette Davis, Anne Baxter	128	Drama
925	Two Plans West (C)	Nov. '50	James Stewart, Barbara Hale	85	Comedy
925	American Guerrilla in the Philippines (C)	Dec. '50	Linda Darnell, Joseph Cotton	92	Western
923	For Heaven's Sake	Dec. '50	Tyrone Power, Micheline Preile	105	Melodrama
103	Halls of Montezuma (C)	Jan. '51	Clifton Webb, Joan Bennett	92	Comedy
102	Man Who Cheated Himself, The	Jan. '51	Richard Widmark, Walter Palfrey	113	Drama
101	Mudrack	Jan. '51	Lee J. Cobb, Jane Wyatt	91	Melodrama
104	I'll Climb the Highest Mountain (C)	Feb. '51	Irene Dunne, Alec Guinness	99	Drama
105	Call Me Mister (C)	Feb. '51	Susan Hayward, William Landigan	86	Musical
107	Thirteenth Letter, The (formerly Bird of Paradise)	Feb. '51	Betty Grable, Dan Dailey	96	Musical
109	Blind of Paradise (C)	Feb. '51	Charles Boyer, Linda Darnell	85	Drama
108	Rocky Slick (C)	Mar. '51	John L. Culler, Louis Jordan	100	Drama
108	Off Men and Maid	Mar. '51	George Raft, Coleen Gray	87	Drama
109	Sword of Monte Cristo (C)	Mar. '51	Concert Feature	85	Musical
112	Follow the Sun	Mar. '51	George Montgomery, Paula Corday	89	Melodrama
110	I Can Get It for You Wholesale	Apr. '51	Anne Baxter, Glenn Ford	93	Drama
	You're in the Navy Now (formerly U.S.S. Tenkettle)	Apr. '51	Susan Hayward, Dan Dailey	91	Drama
	Forteen Hours	May '51	Gary Cooper, Jane Greer	93	Comedy
	On the Riviera (C)	May '51	Paul Douglas, Debra Paget	92	Melodrama
	Rashide	May '51	Danny Kaye, Gene Tierney	95	Comedy
	Half Angel (C)	June '51	Tyrone Power, Susan Hayward	86	Western
	House on Telegraph Hill	June '51	Loretta Young, Joseph Cotton	91	Melodrama
			Valentina Cortese, William Landigan	91	Drama

**RKO RADIO**

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
625	Destiny	June 6 '59	Jorge MacKinnon, S. Clemente	72	Melodrama
626	Armored Car Robbery	June 7 '59	Robert Sterling, Addie Jergens	68	Melodrama
627	Rider from Tucson	June 7 '59	Tim Holt, Richard Martin	69	Western
628	Capture, The	June 10 '59	Tom Ayres, Teresa Wright	91	Drama
629	Dramatic Pass	June 13 '59	Tim Holt, Lynne Roberts	81	Western
632	Woman on Pier 13	July 2 '59	Robert Ryan, Laraine Day	72	Melodrama
101	Treasure Island (C)	July 29 '59	Bobby Driscoll, Robert Newton	98	Adventure
103	Bondage Treasure	Aug. '59	Tim Holt, Jane Nigh	84	Western
104	Mad Money	Aug. '59	John Arthur, John Wayne	80	Comedy
161(R)	Mr. Lucky	Aug. '59	Car Grant, Laraine Day	80	Drama
162	My Very Own	Aug. '59	Patricia Gray, Ann Byrbe	80	Western
163	Wagon Train	Aug. '59	John Wayne, Dan Aykroyd	86	Western
164	Edgewood	Aug. 13 '59	Don Auden, Frelay Grainger	87	Drama
165	Born to Be Bad	Aug. 24 '59	Joan Fontaine, Robert Ryan	84	Drama
166	Burns to Succeed	Sept. 1 '59	Joan Fontaine, Joan Dixon	87	Mystery
161(R)	Bombardier	Sept. 5 '59	Pat O'Brien, Randolph Scott	99	Melodrama
162(R)	China Sky	Sept. 5 '59	Randolph Scott, Ruth Warrick	79	Drama
163	Secret Fury, The	Sept. 23 '59	Claudette Colbert, Robert Ryan	84	Melodrama
164	Mad Wednesday	Oct. 7 '59	Mala Powers, Ted Andrews	75	Drama
166	Where Danger Lives	Oct. 28 '59	Harold Lloyd, Frances Ramagen	87	Comedy
168	Big Game Patrol	Oct. 29 '59	Robert Mitchum, Faith Domergue	84	Drama
165	Joan of Arc (C)	Nov. '59	Tim Holt, Jane Nigh	80	Western
105	Joan of Arc (C)	Nov. 1 '59	Ingrid Bergman, Jose Ferrer	118	Drama
107	Walk Softly Stranger	Nov. 4 '59	Joseph Cotton, Valli	81	Melodrama
102	Experiment Alcatraz	Nov. 21 '59	John Howard, Joan Dixon	88	Drama
106	Never a Dull Moment (formerly Come Share My Love)	Nov. 22 '59	Irene Dunne, Fred MacMurray	89	Comedy
112	Double Deal	Dec. '59	Robert Ryan, Richard Dunning	85	Drama
108	Baran and the Amazons	Dec. '59	Johnny Williams, Brenda Joyce	72	Adventure
109	Baran and the Leopard Woman	Dec. 2 '59	Johnny Williams, Brenda Joyce	72	Adventure
167	Vendetta	Dec. 2 '59	John Wayne, Robert Ryan	84	Drama
169	Company She Keeps, The	Jan. 6-13 '51	Elizabeth Scott, Dennis O'Keefe	84	Melodrama
160	Gambling House	Jan. 26-27 '51	Victor Mature, Terry Moore	80	Melodrama
170	Payment on Demand	Feb. 3-10 '51	Bette Davis, Barry Sullivan	90	Drama
115	Cry Danger	Feb. 3-10 '51	Dick Powell, Rhonda Fleming	79	Mystery
114	Hard, Fast and Beautiful (formerly Mother of a Champion)	Feb. 24 '51	Robert Mitchum, Joan Russell	79	Melodrama
172	Tarzan's Peril	Mar. '51	Claire Trevor, Robert Clarke	Comedy	
173	Best of the Badmen (C)	Mar. 10 '51	Lex Barker, Virginia Huston	79	Western
174	My Forbidden Past	Mar. 31 '51	Robert Ryan, Claire Trevor	80	Drama
175	Footlight Varieties	Mar. 31 '51	Robert Mitchum, Ava Gardner	61	Musical
176	Kon-Tiki	Apr. '51	Variety Cast	73	Drama
177	The Thing	Apr. '51	Documentary	73	Drama
178	Tokyo File 212	Apr. '51	Kenneth Tobo, Marzaret Sheridan	84	Mystery
179	Crackdown	May '51	Florence Marly, Robert Payton	84	Melodrama
180	Flying Westwards (C)	May '51	John Williams, Carle Belanda	Melodrama	
181	Gun Natchan, The	May '51	John Wayne, Robert Ryan	Drama	
182	Gun Natchan, The	May '51	Dana Andrews, Claude Rains	Melodrama	
111	Hunt the Man Down	Tim Holt, Joan Dixon	80	Western	
112	It's Only Money	Tim Holt, Joan Dixon	80	Drama	
113	Let Pilot (C)	John Wayne, Joan Russell	Comedy		
114	Law of the Badlands	John Wayne, Joan Russell	Melodrama		
115	Mad With Much Heart	Tim Holt, Joan Dixon	60	Western	
116	Montana Belle (C)	Robert Mitchum, Joan Russell	Drama		
117	On the Loose	Ida Lupino, Robert Ryan	Melodrama		
118	Pistol Harvest	John Russell, George Brent	Drama		
119	Reckless	John Russell, Robert Arthur	Western		
120	Rushier's Range	Tim Holt, Joan Dixon	Drama		
121	Saddle Legion	Tim Holt	Western		
122	Sons of the Gunfighters (C)	Tim Holt, Dorisly Malone	Western		
123	Target	Correl Wilde, Maureen O'Hara	Adventure		
124		Charles McGraw, Marie Windsor	Melodrama		

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20th CENTURY-FOX  
(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
	Just One More Chance (formerly Who Sank the Navy, The)	June '51	P. Douglas, J. Bennett, L. Darnell		Comedrama
	Free, The	July '51	Richard Widmark, Dana Andrews		Drama
	No High Noon	July '51	John Ford, Gary Merrill		Drama
	Will You Love Me in December?	July '51	Joan Peters, David Wayne		Comedrama
	Decision Before Dawn	Aug. '51	Richard Bascharti, Gary Merrill		Drama
	Secret of Convict Lake, The	Aug. '51	Gloria Ford, Gene Tierney		Drama
	Take Care of My Little Girl (C)	Aug. '51	Jeanne Crain		Drama
	Golden Goose		• Eleanor Parker, Fred MacMurray		Comedy
	Kangaroo (C)		Peter Lawford, Maureen O'Hara		Drama
	Love Happy	Mar. 3 '55	Marx Brothers, Ilona Massey	35	Comedy
	The Great Plains Robbery	Mar. 10 '55	Tom Conway, Margaret Hamilton	51	Mystery
	Quicksand	Mar. 24 '55	Mickey Rourke, Jeanne Cagney	79	Drama
	Champagne for Clear	Apr. 7 '55	Ronald Colman, Gaiete Hahn	91	Comedy
	On a Pale Horse	Apr. 21 '55	Edmond O'Brien, C. O'Brien	93	Mystery
	Lo-O-Go	May 2 '55	John Hodiak, C. O'Brien	91	Comedy
	So Young, So Bad	May 24 '55	Pat Harriss, Catherine McLeod	91	Drama
	The Iniquitous Trail	June 15 '55	Geo. Montgomery, Brenda Marshall	51	Adventure
	Once A Thief	June 17 '55	Geo. Montgomery, Brenda Marshall	58	Melodrama
	The Underworld Story (formerly Whipped)	July 21 '55	Dan Duryan, Gale Storm	96	Mystery
	The Admiral Was a Lady	Aug. 4 '55	Wanda Hendrix, Edmund O'Brien	87	Comedy
	The Men	Aug. 25 '55	Marlon Brando, Teresa Wright	85	Drama
(B)	City Lights	Sept. '55	Charles Chaplin, Virginia Cherrill	85	Comedy
	If This Be Sin (British)	Sept. 8 '55	Myrna Loy, Richard Gere	72	Drama
	Three Husbands	Nov. 17 '55	Emlyn Williams, Eve Arden	78	Comedy
	Stand of Fury	Jan. 15 '51	Kathleen Ryan, Richard Carlson	90	Comedy
	Second Woman, The	Mar. 16 '51	Robert Young, Betty Drake	91	Drama
	Scarf, The	Apr. 6 '51	John Ireland, Mercedes McCambridge	91	Drama
	Queen for a Day	Apr. 13 '51	Phyllis Avery, Darren McGavin	107	Comedy
	First Anglin, The	Apr. 27 '51	John Garfield, Shirley Winters	77	Mystery
	Nowhere to Hide	May 11 '51	Charles Boyer, Walter Hampden	96	W. Drama
	Pawler, The	May 18 '51	Van Heflin, Evelyn Keyes	92	Drama
	Fabula	May 25 '51	Michelle Morgan, Henry Vidal	82	Drama
	Man With My Face, The	June 1 '51	Henry Nelson, Charles Matthews	75	Mystery
	Three Steps North	June 8 '51	Lloyd Bridges, Len Paulovani	71	Drama
	Cyrano de Bergerac	Roadshow	Jane Farrow, Mela Pomeroy	112	Drama

## UNITED ARTISTS

Love Happy	Mar. 3 '50	Tom Cowher, Iona Massey	85	Mystery
The Great Play Robbery	Mar. 10 '50	Max Conners, Margaret Hamilton	61	Mystery
Quicksand	Mar. 24 '50	Mickey Rooney, Jeanne Cagney	79	Drama
Champagne for Caesar	Apr. 7 '50	Richard Colman, Colette Holm	93	Comedy
D. O. A.	Apr. 21 '50	Raymond Merrill, Pamela Britton	83	Mystery
Johnny One-Eye	May 5 '50	Wayne Morris, Pat O'Brien	78	Drama
So Young, So Bad	May 26 '50	Paul Haurrid, Catherine McLeod	91	Drama
The Frisco Trail	June 16 '50	Geo. Montgomery, Brenda Marshall	85	Adventure
Three O'Clock	July 7 '50	June Haver, Carol Monro	85	Melodrama
(formerly Whipped)	July 21 '50	Dan Durgen, Gale Storm	90	Mystery
The Admiral Was a Lady	Aug. 4 '50	Wanda Hendrix, Edmund O'Brien	87	Comedy
The Men	Aug. 25 '50	Marlon Brando, Teresa Wright	85	Drama
(E) City Lights	Sept. '50	Charles Chaplin, Virginia Cherrill	85	Comedy
If This Be Sin (British)	Sept. 8 '50	Myrna Loy, Richard Greene	72	Drama
Three Husbands	Nov. 17 '50	Emlyn Williams, Eric Arden	78	Comedy
Sound of Fury	Jan. 15 '51	Ruthless Ryan, Richard Carlson	90	Drama
Second Woman, The	Mar. 16 '51	Robert Young, Betsy Drake	91	Drama
Scarf, The	Apr. 6 '51	John Ireland, Mercedes McCambridge	93	Melodrama
Queen for a Day	Apr. 13 '51	Phyllis Avery, Darren McGavin	107	Comedy
He Ran All the Way	Apr. 27 '51	John Garfield, Shelley Winters	77	Mystery
First Location, The	May 4 '51	Charles Boyer, Walter Hampden	86	Drama
Prologue, The	May 18 '51	Low Arret, Marilyn Maxwell	75	Western
Fabula	May 19 '51	Michael Rennie, Frances Kay	82	Drama
Man With My Face, The	May 25 '51	Michelle Morgan, Henry Vidal	95	Drama
Three Steps North	June 1 '51	Ray Nelson, Carol Mathews	75	Mystery
Cyrano de Bergerac	June 8 '51	Liane Farrow, Len Paulovani	82	Drama
Roadshow	June 9 '51	Joey Ferrer, Mala Powers	112	Drama

**UNIVERSAL-INTERNATIONAL**

912	Bucarest's Wall	Mar. '59	Marlyn McCarr, Philip Friend	77	Adventure
913	Outside the Wall	Mar. '59	Marilyn Maxwell, R. Bashart	78	Adventure
914	The Kid From Texas (C)	Apr. '59	Audie Murphy, Gale Storm	75	Western
915	Ma & Pa Kettle Go to Town	Apr. '59	Merjorie Main, Percy Kilbride	75	Comedy
916	One Way Street	Apr. '59	James Mason, Maria Trew	79	Drama
917	Comanche Territory (C)	May '59	Maureen O'Hara, Mardolan Carey	74	Western
918	I Was a Shoplifter	May '59	Scott Brady, Mona Freeman	74	Melodrama
919	Certain Call at Cactus Creek (C)	June '59	Donald O'Connor, Gale Storm	80	Western
920	Shera (C)	June '59	Wanda Hendrix, Audie Murphy	82	Western
921	Spy Hunt	June '59	Howard Duff, Maria Trew	75	Comedy
922	Sam & Evelyn (British)	July '59	Stewart Granger, Jean Simmons	82	Comedy
923	Prison (C)	July '59	Diana Cross, Charles Gray	80	Comedy
924	Wishful Thinking	July '59	John Hodiak, Shelly Waters	79	Comedy
925	Abbott & Costello in Foreign Legion	Aug. '59	Bob Abbott-Lon Costello	79	Adventure
926	Desert Hawk (C)	Aug. '59	Yusef DeFaria, Richard Greene	77	Adventure
927	Leslie	Sep. '59	Ronald Reagan, Ruth Hussey	79	Comedy
928	Saddle Tramp (C)	Sep. '59	Joel McCrea, Wanda Hendrix	77	Western
929	Shakedown	Sep. '59	Howard Duff, Brian Donley	80	Melodrama
930	The Sleeping City	Sep. '59	Richard Cate, Helen Gray	85	Melodrama

(Continued on following page, column 1)

## MISCELLANEOUS (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
	Arizona Raiders (R)	Favorite	Buster Crabbe, Marsha Hunt	69	Western
	Bandolero (R)	Pentagon	Dennis Price, Jean Greenwood	85	Drama
	Bandolero II (R)	Favorite	Robert Cummings, Buster Crabbe	69	Western
	Bandolero III (R)	Favorite	Gail Patrick, Kent Taylor	62	Western
	Bandolero IV (R)	Favorite	Charles Laughton, Elia Lanchester	93	Drama
	Bandolero V (R)	Toddy	Combination Show	34	Action
	Bandolero VI (R)	W. Siskelly			
	Bandolero VII (R)	Prod.	Maria Montez, Alan Curtis		Drama
	Bandolero VIII (R)	Halberg	Pierre Wilam, Stacy Prim	82	Drama
	Bandolero IX (R)	Pentagon	Lilli Palmer, Cedric Hardwicke	103	Drama
	Bandolero X (R)	Baron	L. L. Maggiore, Enzo Staiola	89	Drama
	Bandolero XI (R)	Prod.	Silvano Mangano, Boris Dowling	107	Drama
	Bandolero XII (R)	Discina Film	Ren-Louis Bernatt, Edwige Follereau	88	Drama
	Bandolero XIII (R)	Favorite	Leo Gorcey, Bobby Jordan, Hunka Hall	62	Melodram
	Bandolero XIV (R)	Favorite	Leo Gorcey, Bobby Jordan, Hunka Hall	62	Melodram
	Bandolero XV (R)	Herald	Gene Krupa, Negro Boy	76	Musical
	Bandolero XVI (R)	Hugo Haas	Hugo Haas, Betty Nichols		Drama
	Bandolero XVII (R)	Toddy	Lena Horne, Ralph Cooper	66	Musical
	Bandolero XVIII (R)	Favorite	Randolph Scott, Raymond Hutton	61	Western
	Bandolero XIX (R)	Film Renters	British Army in Burma	60	Doc/V
	Bandolero XX (R)	Pentagon	Margaret Lockwood, Sid Field	97	Comedy
	Bandolero XXI (R)	Discina Film	Louis Juvert, Françoise Rosay	90	Comedy
	Bandolero XXII (R)	Pilgrim	Basil Radford, Natalie MacGinnis	90	Drama
	Bandolero XXIII (R)	Discina Film	Simone Signoret, Bernard Blier	92	Drama
	Bandolero XXIV (R)	Film Renters	Royal Air Force & Navy	40	Doc/V
	Bandolero XXV (R)	Toddy	Mantan Moreland	73	Western
	Bandolero XXVI (R)	Favorite	Leo Gorcey, Bobby Jordan, Hunka Hall	62	Melodram
	Bandolero XXVII (R)	Concert Film	Yehudi Menuhin	73	Concert
	Bandolero XXVIII (R)	Toddy	Neil Webster, Dorothy Dandridge	73	Mystery
	Bandolero XXIX (R)	Favorite	Royal Canadian Police	87	Mystery
	Bandolero XXX (R)	Favorite	Ida Luponi, Lanna Walters	65	Horror
	Bandolero XXXI (R)	Toddy	Jenni Logan, Kenny Washington	66	Drama
	Bandolero XXXII (R)	Discina Film	Pierre Brasseur, Madeleine Renaud	81	Drama

(All British)

Concert Music	Concert Films	Yehudi Menuhin	72	Concert
Condemned Men	Toddy	Nell Webster, Dorothy Dandridge	73	Mystery
Cannor's Murder Case (R)	Favorite	Royal Canadian Police	37	Mystery
Casper Vanishes, The (R)	Favorite	Della Lagoni, Lanna Walters	65	Horror
Crossed Money	Toddy	Jenn Logon, Kenny Washington	46	Drama
Cross Currents (French)	Diciela	Pierre Brasseur, Madeleine Robinson	81	Drama
Damned, The (French)	Diciela	Flurence Marfy, Henri Vidal, Dallo	101	Drama
Daybreak (British)	Pentagon	Ann Todd, Eric Portman	81	Comedy
Dear Mr. Prohack (British)	Pentagon	Cecil Parker, Gladys Johns	91	Comedy
Desert Command (R)	Favorite	John Wayne, Jack Muthall, R. Hall	76 1/2	Drama
Desert Gold (R)	Favorite	Robert Cummings, Buster Crabbe	60	Docu'try
Devil's Prey (British) (R)	Film Remake	British His Army Hall	84	Docu'try
Ducks of New York (R)	Favorite	Joe Garcesy, Muriel Hill	84	Docu'try
Drift, France (R)	Favorite	James Craig, Katharine De Mille	58	Drama
Drift, The (R)	Favorite	James Craig, Barbara Payton	58	Drama
East Side Kids (R)	Hi-Buff	Rudolph Valentino	75	Drama
Edgar Waters (British)	Favorite	Hally Corder, Harris Berger	82	Comedy
Enter Return, The (French)	Pentagon	Kathleen Ryan, Dirk Bogarde	108	Drama
Eterna Sheada (British)	Diciela	Jan Marais, Madeleine Sologne	84	Drama
Facts of Love (British)	Pentagon	Chips Rafferty, Jane Barrett	85	Adventure
Fame Is the Spur (British)	Oxford	Gordon Harker, Betty Balfour	91	Comedy
Feeling All Right	Toddy	Michael Redgrave, Rosamond John	86	Drama
		Eldred Marshall, Jr., Margaret Lindsay	82	Drama

Fighting Westerner, The (R)..... Favorite  
 Fight Never Ends, The..... Toddy ..

Fight That Ghost.....	Toddy	Pignat Markham, Rastus Murray.....	54.....	Comedy
Film Without a Name (German).....	Oxford	Willy Fritsch, Hildegard Neff.....	90.....	Comedy
First Film Concert.....	Hoffberg	Concert & Ballet Soloists.....	51.....	Musica
Goodbye (British)	Dorson	Condon, Jackson, Ross, Anderson.....	96.....	Drama



(continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
519	Stage Fright	Apr. 15 '59	Jane Wyman, Mariette Dietrich	110	Drama
520	Daughter of Mine O'Grady (C)	May 25 '59	John Haver, Gordon MacRae	104	Musical
521	My Darling Clementine	May 25 '59	John Crawford, David Brian	104	Western
522	Call 44 (C)	May 27 '59	Andrew Leigh, John Garfield	74	Western
523(R)	Destination Tokyo	June 3 '59	Andrew Leigh, John Garfield	135	Drama
524(R)	Dead in My Co-Pilot	June 3 '59	Dennis Morgan, Diane Clark	85	Drama
525	Caged	June 10 '59	Eleanor Parker, Agnes Moorhead	94	Drama
526	The Side of the Law	June 17 '59	Vivian Lindfors, Kent Smith	74	Drama
527	Return of the Frontiersman (C)	June 24 '59	Gordon MacRae, Julie London	74	Western
528	Bright Leaf	July 1 '59	Gary Cooper, Lauren Bacall	110	Drama
529	The Great Jewel Robbery	July 15 '59	David Brian, Marjorie Reynolds	91	Drama
530	The Flame and the Arrow (C)	July 22 '59	Burt Lancaster, Virginia Mayo	85	Drama
531	50 Years Before Your Eyes	July 29 '59	News Headliners	70	Drama
532	Kiss Tomorrow Goodbye	Aug. 19 '59	Jane Cagney, Barbara Payton	102	Melodrama
533	Ten for Two (C)	Sept. 2 '59	Doris Day, Gordon MacRae	97	Musical
534(R)	Alcatraz Island	Sept. 2 '59	John Lisle, Ann Sheridan	64	Melodrama
535(R)	San Quentin	Sept. 5 '59	Pat O'Brien, Humphrey Bogart	92	Melodrama
536	Reptile	Sept. 29 '59	Dennis Morgan, Betty Drake	92	Melodrama
537	Bedknob and Broom	Oct. 13 '59	John Lisle, Ann Sheridan	92	Melodrama
538	Bedknob and Broom	Oct. 14 '59	John Lisle, Ann Sheridan	92	Melodrama
539	Three Secrets	Oct. 20 '59	John Lisle, Ann Sheridan	98	Melodrama
540	The Glass Menagerie	Nov. 11 '59	Jane Wyman, Kirk Douglas	97	Melodrama
541	Rocky Mountain	Nov. 11 '59	Errol Flynn, Patricia Wynne	83	Melodrama
542	West Point Story	Nov. 25 '59	Jane Cagney, Virginia Mayo	107	Melodrama
543	Breakthrough	Dec. 9 '59	Lloyd Nolan, John Agar	91	Melodrama
544	Dallas (C)	Dec. 30 '59	Gary Cooper, Ruth Roman	94	Western
545	Highway 301	Jan. 13 '61	Steve Cochran, Virginia Grey	83	Drama
546	Operation Pacific	Jan. 27 '61	John Wayne, Patricia Neal	91	Drama
547	Storm Warning	Feb. 10 '61	John Wayne, Ronald Reagan	91	Drama
548	Enforcer, The	Feb. 24 '61	Humphrey Bogart, Zero Mostel	87	Drama
549	Sugarfoot (C)	Mar. 3 '61	Randolph Scott, Adelaide Jergens	89	Drama
550	Lightning Strikes Twice	Mar. 10 '61	Ruth Roman, Richard Todd	91	Western
551	Sledge City	Mar. 17 '61	Errol Flynn, O. De Havilland	104	Western
552(R)	Yankee Doodle City	Mar. 17 '61	Errol Flynn, O. De Havilland	104	Western
553(R)	Lullaby of Broadway (C)	Mar. 24 '61	Doris Day, Gordon MacRae	97	Musical
554	Rain Pans	Apr. 7 '61	Patricia Neal, Dennis Morgan	84	Drama
555	Only 21: Valiant	Apr. 21 '61	Patricia Neal, Barbara Payton	95	Drama

## MISCELLANEOUS

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## MISCELLANEOUS

## (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
Flying Hell Cats (R)	Flm Renters.	Royal Air Force Postal Command.	46	Drama	Doc'try
Flying Wild (R)	Favorite	Buster Crabbe	58	Western	
Forbidden Territory (R)	Hoffberg	Bunnie Crabbe, Gregory Raffo	76	Drama	
Forlorn River (R)	Favorite	Leo Gorcey, Bobby Jordan, Hunt Hall	85	Western	
Formosa (Chesler)	Hoffberg	John Wayne, Jean Paoli	85	Drama	
Fort Utah (Hunt)	Favorite	Robert Allen, Jean Paoli	85	Drama	
Fort Worth (Hunt)	Favorite	John Wayne, Theresa Thompson	79	Drama	
Girl in a Million, A (British)	Oxford	Ralph Conner, Hugh Williams	71	Comedy	
Going to Glory	Pentagon	Irene Hopper, Royal Gospel Choir	79	Religious	
Great Mr. Handel, The (British) (C)	Pentagon	Wilfrid Lawson, E. Allen	106	Musical	
Gun Cargo (R)	Favorite	Rex Lease, Smith Bellow, A. Ray	52	Drama	
Gun Moll	Toddy	Nina May, McKinney	43	Drama	
Hans Christian Anderson	Hoffberg	Donald Haines, Narrator	42	Biography	
Happiest Days of Your Life.	London Film	Alainal Slim, M. Rutherford	81	Comedy	
Harlequin on the Prairie.	Toddy	Herbert Jeffries, Mantel Moreland	61	Mus. West	
He Ran All the Way	Roberts Prod.	John Garfield, Shelley Winters	59	Drama	
Hell Town (R)	Favorite	John Wayne, Alan Ladd	59	Western	
Heller Shelter	Pentagon	Carol Marsh, David Tomlinson	75	Comedy	
Here Comes the Huggate (English)	Pentagon	Jack Warner, Kathleen Harrison	96	Comedy	
Heritage of the Desert (R)	Favorite	Russell Hayden, Donald Woods	76	Western	
His Harlem Wife.	Toddy	Louise Beavers	78	Drama	
Holiday for Mr. Polly.	Pentagon	John Milford, Sally Ann Hows.	58	Comedy	
House Rent Party	Favorite	Alainal Slim, Jack Warner	82	Comedy	
How to Succeed in Business Without Really Trying	Favorite	Alainal Slim, Jack Warner	82	Comedy	
Invincible Worm. The	Prokustine				
It's Hard to Be Good (British)	Stahl Prod.	Martha Hyer & Japanese Cast		Drama	
It's Not Cricket (British)	Pentagon	Alice Crawford, Jimmy Hanley	87	Drama	
Jacqueline Malhebaes	Favorite	Beal Radford, Nauman Wayne	77	Drama	
Jamaica Inn (R)	Favorite	Hugh Williams, Carla Lehmann	66	Comedy	
Kelly the Second (R)	Favorite	Maureen O'Hara, Charles Laughton	105 1/2	Drama	
Killer on the Loose (R)	Favorite	Patsy Kelly, Maxie Rosenbloom	71	Comedy	
King of the Bullwhip	Western Adv.	Mary Brian, Betty Campton	54	Drama	
Knights of the Range (R)	Favorite	Leah LaRue, Fuzzy Q. Jones	59	Western	
Lady Penance (French)	Dixiana Film	Russell Hayden, Jean Parker	71	Western	
Last Holiday (British)	Stratford	Alie Guinness, Beatrice Campbell	93	Musical	
Laughing Lady, The (British) (C)	Four Continents	Francis L. Sullivan, Anne Ziegler	81	Drama	
Let's Get Tough (R)	Favorite	Leo Gorcey, Bobby Jordan, Hunt Hall	85	Comedy	
Life and Light (British)	Hoffberg	Bill Feltz, Fanny Fanny, Robert Rhodes	85	Comedy	
Light of Western Stars, The (R)	Favorite	Alan Ladd, Victor Jory	96	Western	
London Town (British) (C)	Pentagon	Slim Field, Greta Gysi	96	Musical	
Look Before You Love (British)	Pentagon	Margaret Lockwood, N. Woodland	96	Drama	
Look People	Pentagon	Dennis Price, Max Zetterling	99	Drama	
Louisiana Story	Loport	Anne Ziegler	77	Adventure	
Lucky Ghost	Toddy	Mantel Moreland, F. E. Miller	56	Comedy	
McGuire from Brooklyn (R)	Favorite	Wm. Bendis, Max Barr, Joe Sawyer	44	Comedy	
Major Barbara (British)	Ellia Film	Rex Harrison, Wendy Hiller	106	Comedy-Dram.	
Man from Planet X	Mid-Century	Robert Clark, Margaret Field	106	Drama	
Man of the Forest (R)	Favorite	Randolph Scott, Noah Berry	64 1/2	Western	
Manon (French)	Dixiana Film	Cecile Aubry, Michel Auclair	91	Drama	
Mantian Runs for Mayor	Toddy	Mantian Moreland	56	Comedy	
Ma Pomme (French)	Dixiana Film	Maureen Chevalier, Sophie Desmarets	87	Musical	
Mask of Korea	Ellia Film	Erich Von Stroheim, E. Hayakawa	86	Musical	
Men of Two Worlds (British) (C)	Pentagon	E. Periman, F. Calvert, R. Adams	109	Drama	
Merely We Live (R)	Favorite	Brian Aherne, Constance Bennett	96	Comedy	
Mill on the Hill	Ellia Film	Carla D. Poggio, Jacques Ferras	106	Drama	
Miracle in Harlem	Favorite	Joan Hall, Dominic Demore	83	Comedy	
Miracle in Harlem	Favorite	Joan Hall, Negro Hall	86	Comedy	
Mr. Mugger Steps Out (R)	Favorite	Leo Gorcey, Hunt Hall	64	Musical	
Mr. Muggins Goes to Town	Toddy	Mantel Moreland, F. E. Miller	56	Comedy	
Mr. Wise Guy (R)	Favorite	Leo Gorcey, Hunt Hall	79	Musical	

(Continued on following page, column 1)

## MISCELLANEOUS (continued)

PROD. NO.	TITLE	RELEASE	STARS	RUNNING TIME	TYPE
	Mandell (French)	Canton-Weiser	Louis Javed, Danny Robin	83	Drama
	Moon and Sixteen, The (R)	Favorite	George Sanders, Herbert Marshall	90	Comedy
	Murder, My Man (R)	Met. Pic.	Harold Lloyd	80	Drama
	My Hands Are Clay (British)	Toddy	Monte Hoffman, Harlem Tuff Kids	75	Drama
	Mysterious Rider, The (R)	HoReb	Richard Aronson, B. Leely	61	Drama
	Naked Man and Beast (R)	Favorite	Richard Aronson, Sidney Toler	76	Western
	Ninth Brooklyn Bridge (R)	Favorite	Native Can.	62½	Triple
	Next of Kin (R)	Favorite	Leo Gorcey, Bobby Jordan, Henta Hall	83	Melodrama
	Night Club Girl	Film Renters	Leo Gorcey, Basil Sydney	82	Drama
	No Orchids for Miss Blandish	Toddy	Betty Treadville	82	Drama
	Odette (British)	Renown	Jack LaRue, Hugh Hefner	89	Melodrama
	Oh, Amalia	London Film	Anna Neagle, Trevor Howard	89	Drama
	Old Spanish Cowman (R)	Lox Films	Danielle Darrieux	60	Comedy
	Once A Swagman (British)	HoReb	Buster Keaton	100	Adventure
	Once A Many	Pentagon	Ruth Rogers, Ed. Ashford	105	Drama
	On City (Italian)	Hallmark	Ruth Warrick, Richard Travis	103	Drama
	Opereita (German)	Burstyn	F. Allen, A. Magnani	101	Musical
	Orpheus (French)	Ducina Film	Willy Moras, Maria Holst	94	Fantasy
	Our Relations (R)	Ducina Film	Laurel and Hardy	70	Comedy
	Palsan (Italian)	Favorite	Marin Michi, Gar Moore	115	Drama
	Paris 1940	Max-Kingery	Monte Woolley	73	Drama
	Paris Walk	Lux Films	Yvonne Printemps, Pierre Franey	86	Romance
	Pink Flare	HoReb	California Light Opera Company	70	Musical
	Pink String & Sealing Wax (British)	Pentagon	Mervyn Johns, Sally Ann Howes	48	Drama
	Prejudice	Met. Pic. Sales	David Bruce, Mary Marshall	48	Drama
	Pride of the Bowery (R)	Favorite	Leo Gorcey, Bobby Jordan, Henta Hall	63	Melodrama
	Prison Ship	Hallmark	D. Bruce	111	Religions
	Prison Ship, The	Toddy	Dante Bavers	78	Drama
	Professor Creeps	Toddy	Marian Morand	68	Comedy
	Pygmalion (British)	Ellis Films	Sally Marlow, Wendy Hiller	87	Comedy
	Queen's Lover, The (French)	Ducina Film	Sally Marlow, Danielle Darrieux	84	Drama
	Quiet One, The	Burstyn	Sally Marlow, Donald Thompson	87	Drama
	Racket Doctor	Toddy	Sally Marlow, Monte Hawley	73	Drama
	Return of Mandy's Husband	Favorite	Johnny Lee, Mantan Moreland	48	Comedy
	Return of the Ape Man (R)	Favorite	Bela Lugosi, John Carradine	60	Horror
	Royal Affair (French)	Ducina Film	Marcelle Chevalier, Sophie Desmarets	96	Musical
	Sabers	Ducina Film	Life of Robens	85	Melodrama
	School For Husbands (British)	HoReb	Reg Harrison, Sarah Churchill	78	Musical
	School For Sinners	HoReb	Sidney Blackmer, Vera Traudale	70	Drama
	Second Chance	PFC	Fredde Bartholomew, Negro Cast	73	Drama
	Secret of Shanghai (British)	HoReb	James Mason, Valerie Hobson	73	Drama

## MISCELLANEOUS

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# SHORT SUBJECTS CHART

## index to reviews, synopses

Prod. No. Title Rel. Date P.D. Page

### COLUMBIA

#### ALL-STAR COMEDIES

2425	Nurse Behave (19%)	5-11-50	331
2426	One Silvery Night (10%)	7-13-50	433
2416	Home About It (10%)	7-25-50	467
2411	A Blunderful Time (10%)	9-7-50	467
2412	Fey Movie Girl (10%)	10-5-50	467
2421	Two Roaming Champs (10%)	10-12-50	467
2422	A Bill and a Miss (10%)	11-5-50	464
2423	Innocently Guilty (10%)	11-21-50	467
2413	He Flies the Shore	1-11-51	467
2414	Wedding Vells	2-5-51	467
2424	Win, Women and Song	2-22-51	467

#### CANDID MICROPHONE

2554	Candid Microphone No. 4 (10%)	4-20-50	323
2555	Candid Microphone No. 5 (11%)	6-15-50	339
2556	Candid Microphone No. 6 (10%)	8-17-50	339
3351	Candid Microphone No. 1 (11%)	10-12-50	339
3352	Candid Microphone No. 2 (10%)	12-14-50	723
3353	Candid Microphone No. 3 (10%)	2-15-51	723

#### CAVALCADE OF BROADWAY

2633	Village Barn (10%)	4-27-50	399
2634	Love & Eddie (11%)	7-27-50	415
2635	Versailles, The (10%)	10-26-50	653
2632	China Doll, The (11%)	12-28-50	653

#### COLOR FAVORITES

(Reissues)

2610	The Little Melba's Big Flame (9%)	6-1-50	399
2611	The Little Pup (7%)	6-1-50	431
2612	The Gorilla Hunt (8%)	6-3-50	407
3001	Happy Tot's Expedition (7%)	9-7-50	407
3002	Land of Fun (7%)	10-5-50	407
3003	Peasants' Delight (8%)	11-6-50	671
3004	Happy Bunny, The (8%)	12-7-50	671
3005	Midnight Frolics (7%)	1-11-51	671
3006	Carnegie, The (8%)	2-5-51	671

#### COMEDY FAVORITES

(Reissues)

2433	His Ex Marks the Spot (17%)	5-23-50	433
2434	Oh My Nerve (17%)	7-27-50	443
2435	Shot in the Escape (10%)	9-14-50	443
2436	Red Hot (10%)	11-16-50	443
2437	Taming of the Soud (10%)	12-14-50	443
2438	Champ & Champ, The (10%)	2-15-51	443

#### COMMUNITY SING

##### FILM NOVELTIES

3091	Stars of Tomorrow "Tots and Toots" (18)	9-28-50	647
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#### JOLLY FROLICS

(Color)

2504	The Miner's Daughter (9%)	5-25-50	467
2505	Giddyup (9%)	7-27-50	434
3091	Peppercorn Story, The (9%)	11-30-50	467
3502	Gerald's Wedding Bells (9%)	1-25-51	467

#### MR. MAGOO

(Color)

3791	Trouble Indemnity (9%)	9-14-50	467
3792	Bungled Bungalo (9%)	12-28-50	467

#### MUSIC TO REMEMBER

3751	The Polovietian Dances (9%)	9-14-50	467
3752	Motorcar Suite (9%)	10-5-50	467
3753	Plans Confront in a Flat (9%)	11-6-50	467
3754	Peer Gynt Suite (9%)	11-30-50	467
3755	101 Overlook (9%)	1-11-51	467
3756	Swan Lake Ballet (10)	2-5-51	467

#### SCREEN SNAPSHOTS

2637	Meet the Winners (18)	4-26-50	331
2638	Famous Cartoons (9%)	5-23-50	399
2639	Hollywood in Capades (10)	6-1-50	431
2640	Premiere (10)	6-22-50	479
2641	Hollywood's Famous Cartoons (10)	6-22-50	479
2642	30th Anniversary Special (11)	7-29-50	435
2643	Fun at Shadow Mountain (11)	9-20-50	647

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numbers in parentheses next to titles represent running time as supplied by the distributor. (R) Indicates a reissue.

3633	Vietnam (10%)	10-19-50	643
3634	Hollywood Goes to Bat (10%)	10-50	547
3635	Heart Throb of Yesterday (10)	11-16-50	645
3636	Heart Throb of Tomorrow (10)	12-14-50	645
3637	Heart Throb of Yesterday (10)	12-14-50	645
3638	Heart Throb of Tomorrow (10)	12-14-50	645

#### STOOGES COMEDIES

2407	Love at First Bite (16)	5-4-50	391
2408	Self-made Man (16)	7-4-50	433
2409	Three Hams on a Bye (15%)	8-7-50	433
2410	Stogie Stogie (16)	10-5-50	433
2411	Stogie Stogie (16)	10-5-50	433
2412	Stogie Stogie (16)	10-5-50	433
2413	Stogie Stogie (16)	10-5-50	433
2414	Stogie Stogie (16)	10-5-50	433
2415	Stogie Stogie (16)	10-5-50	433
2416	Stogie Stogie (16)	10-5-50	433
2417	Stogie Stogie (16)	10-5-50	433
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2577	Stogie Stogie (16)	10-5-50	433

PRODUCT DIGEST SECTION, MARCH 24, 1951





YOU... are invited to

# 15th Annual Convention VARIETY CLUBS INTERNATIONAL in PHILADELPHIA • MAY 9-10-11-12

HEADQUARTERS—The Historic BELLEVUE-STRATFORD HOTEL

THE GREATEST SHOW ON EARTH  
for The Greatest Showmen in the World!

(P. S. And their Ladies!)

YOUR HOST (Tent 13) promises you the greatest convention in Variety history. All plans are set! This is it! Convenient and Historic PHILADELPHIA will be yours for these four days!

For REGISTRATIONS, RESERVATIONS,  
and TRANSPORTATION...

CONVENTION COMMITTEE  
Variety Club Tent 13  
Bellevue-Stratford Hotel  
Philadelphia 2, Penna.

REGISTRATION FEES:

Barkers...\$40

Ladies...\$20

includes  
ALL events

## FOR THE SHOWMEN:

### Wednesday

1. Registration and "Get Acquainted" with you as the audience
2. FATE EMERSON SHOW telecast from the Ballroom
3. National League Baseball-PHILLIES vs. PITTSBURGH (Night)
4. BUFFET DINNER DANCE
5. OPEN HOUSE and DANCING until the wee small hours

### Thursday

1. Delegates Business Session
2. Luncheon for all Convention Registrants
3. National League Baseball-PHILLIES vs. PITTSBURGH (Afternoon)
4. CANVASMEN'S
5. Seafood Dinner and Party at Historic OLD BOOK-BINDER'S
6. ROOF GARDEN PARTY with Dancing and Fun

### Friday

1. Delegates Business Session
2. Tour of VALLEY FORGE and dozens of other points of Historic Interest
3. Race Track or Golf in informal groups
4. VARIETY CLUB HANDICAP RACE at the Garden State Race Track. Presentation of Variety Trophy by Mrs. Marc Wolf
5. Golf Club Tickets on an Outstanding Motion Picture, release
6. "HEY RUB!" DINNER direct from Hollywood and three months before
7. WORLD PREVIEW of an Outstanding Motion Picture, release
8. Open House for VISITING MOVIE STARS direct from Hollywood and three months before
9. Dancing with-and under-the STARS on the Roof Garden

### Saturday

1. Delegates Business Session
2. Luncheon for all Convention Registrants
3. Race Track or Golf in informal groups
4. American League Baseball-ATHLETICS vs. N. Y. YANKEES (Afternoon)
5. YANKEES BANQUET under the Big Top
6. MIDWAY BANQUET AWARD during the Banquet
7. HUMANITARIAN AWARDS during the Banquet
8. SHOW, Telecast before your eyes from the Garden State Race Track. Outstanding National Figure
9. BUFFET Dinner and Dancing 'til exhaustion
10. and then only 60 minutes to rest from
11. "The World's Playground" ATLANTIC CITY if you want to prolong your vacation or gain a rest!

## FOR THE LADIES:

### Wednesday

1. "Get Acquainted" with you as the audience
2. FATE EMERSON SHOW telecast from the Ballroom
3. National League Baseball-PHILLIES vs. PITTSBURGH (Night)
4. BUFFET DINNER DANCE
5. OPEN HOUSE and DANCING until the wee small hours

### Thursday

1. SHOPPING TOUR of Philadelphia's Chestnut Street
2. Luncheon with MORTON DOWNEY
3. National League Baseball-PHILLIES vs. PITTSBURGH (Afternoon)
4. Cocktail Party and FASHION SHOW
5. Seafood Dinner and Party at Historic OLD BOOK-BINDER'S
6. ROOF GARDEN PARTY with Dancing and Fun

### Friday

1. Tour of VALLEY FORGE. Kitty Doyle's "Maid Line," and dozens of points of Historic Interest
2. VARIETY CLUB HANDICAP RACE at the Garden State Race Track. Presentation of Variety Trophy by Mrs. Marc Wolf
3. Golf Club Tickets on an Outstanding Motion Picture, release
4. WORLD PREVIEW of an Outstanding Motion Picture, release
5. Open House for VISITING MOVIE STARS direct from Hollywood and three months before
6. Dancing with-and under-the STARS on the Roof Garden

### Saturday

1. Shopping and Sight-Seeing Tours
2. Special LADIES LUNCHEON
3. Race Track or Golf in informal groups
4. American League Baseball-ATHLETICS vs. N. Y. YANKEES (Afternoon)
5. YANKEES BANQUET under the Big Top
6. MIDWAY BANQUET AWARD during the Banquet
7. HUMANITARIAN AWARDS during the Banquet
8. SHOW, Telecast before your eyes from the Garden State Race Track. Outstanding National Figure
9. BUFFET Dinner and Dancing 'til exhaustion
10. and then only 90 minutes to NEW YORK with Fifth Avenue and its magic "name" shops if you want to renew your wardrobe.

## LATE EXTRA

On Friday Evening—Actual Broadcasting's QUEEN FOR A DAY program complete with all its Stars...and especially for this Convention.

8 BIG PRIZES—beginning with a year's supply of ROBERT-OF-LINGERIE-OF CIGARETTES—OF CHEESE and ending with a FREE TRIP FOR 2 TO HOLLYWOOD with all expenses paid.


HURRY! HURRY! HURRY!

OVER 1000 ARE EXPECTED... AND RESERVATIONS ARE CLOSING FAST!

As you read this—

**THEY'RE WAITING IN LINE**

**for**



# VALENTINO

in PITTSBURGH . . . . . J. P. Harris

in EVANSVILLE . . . . . Grand

in SALT LAKE CITY . . . . . Centre

in HARTFORD . . . . . E. M. Loew

in CLEVELAND . . . . . Allen

in BALTIMORE . . . . . Town

in PHILADELPHIA . . . . . Goldman

in ATLANTIC CITY . . . Hollywood

in ALLENTOWN . . . . . Rialto

in NEWARK, OHIO . . New Arcade

in CEDAR RAPIDS . . . . . Iowa

in DAVENPORT . . . . . Orpheum

in DES MOINES . . . . . Orpheum

in DUBUQUE . . . . . Orpheum

in WATERLOO . . . . . Orpheum

in NEW ORLEANS . . . . . Orpheum

in PORTLAND, MAINE . . . . . Strand

in SIOUX CITY . . . . . Orpheum

in MEMPHIS . . . . . Malco

in MINNEAPOLIS . . . . . Orpheum

in ST. PAUL . . . . . Orpheum

in SPRINGFIELD, ILL. . . . . Senate

in MIAMI . . . . . Miami, Miracle,  
Carib

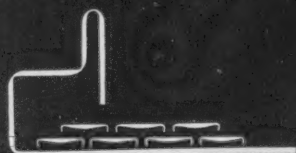
IT'S MONEY IN THE BANK

FROM *Columbia!*



# MOTION PICTURE HERALD

## *Better Theatres*



## **GUIDE** *number*

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*Market and Operating Data—1951*

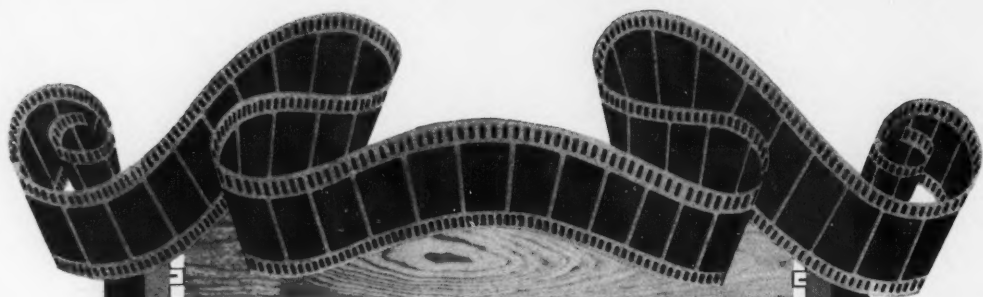
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- ☆ SUBJECT INDEX, page 4
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- ☆ ADVERTISERS' INDEX, alphabetical, page 53
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ISSUED AS SECTION 2 OF  
MOTION PICTURE HERALD  
OF MARCH 24, 1951



\* THIRD ANNUAL SURVEY ending

**THEATRE SALES  
1951 CHAMPIONS**



## COMING ATTRACTION

### NEW PROFIT FOR YOU

You can book new profit for your house by joining the thousands of exhibitors who offer their patrons the welcome refreshment of ice-cold Coca-Cola. It's a double-edged profit, too. It brings people back... and it increases your take with no increase in overhead. All you need is a few square feet of floor space and your choice of a wide variety of vending methods. For all the money-making details, address: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.





**FOR STUDIOS EVERYWHERE**

## Western Electric Recording Equipment

If you need	35mm and 16mm		35mm and 16mm	
	VARIABLE AREA	VARIABLE DENSITY	100 MIL STANDARD	MAGNETIC
	DIRECT-POSITIVE	NEGATIVE-POSITIVE	100 MIL PUSH-PULL	PHOTOGRAPHIC
	PHOTOGRAPHIC	MAGNETIC	200 MIL PUSH-PULL	
	RECORDING EQUIPMENT		RE-RECORDING EQUIPMENT	
<i>Western Electric has developed it and Westrex can supply it!</i>				

### RECORDING EQUIPMENT



Westrex offers Western Electric photographic recording equipment, available for either area or density recording for outstanding results by either method. The complete line includes systems ranging from a single-film newsreel to deluxe equipment for large studios.

### RE-RECORDING AND SCORING CONSOLES



Six models of the Western Electric and Westrex re-recording and scoring consoles are available. These consoles have been designed to fill the needs and meet the budgets of studios throughout the world.

### RE-RECORDERS



This line provides facilities for 35mm and 16mm, 100 mil standard, 100 and 200 mil push-pull photographic, and also for magnetic film recordings.

**...FOR THEATRES OUTSIDE U.S.A. AND CANADA**

## Westrex Theatre Sound Systems

### SOUND AND PROJECTION SYSTEMS



The Westrex *Master, Advanced, and Standard* Sound Systems are designed to serve every theatre, large or small, and feature the Western Electric *Hydro Flutter Suppressor*.

### AMPLIFYING EQUIPMENT



Available in power ranges from 15 to 100 watts, all give life-like reproduction even when operated at their full rated capacity.

### LOUDSPEAKERS



World famous Western Electric loudspeakers, used singly or in multiple systems for theatres of every size and shape, give quality performance.

### ACCESSORIES



Westrex is a convenient source for all theatre requirements including accessories and supplies of all types, from revolving stages to carbons, from curtains to lenses.

**For an evening out... go to the movies!**

*Research, Distribution and Service for the Motion Picture Industry.*



# Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.  
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.



# GUIDE number

A classified digest of articles of lasting value in **BETTER THEATRES** from March 1950 through February 1951... and of purchasing data on 1951 lines of theatre equipment, materials and supplies, including **THEATRE SALES** products.

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**Drive-In Theatres:**  
Exploiting the Opening . . . Traffic Lanes and Control . . . A Single and a Twin Plan . . . Screen Lighting . . . Tower Soil & Foundation Factors.

**Management and Maintenance:**  
The Small Town Manager . . . Exploiting an Opening . . . Usher Training and Duties . . . Theatre Law.

**Projection, Sound, Acoustics:**  
Alignment of Optical Systems . . . Projection-Sound Maintenance . . . Acoustic Design & Treatment.

## 1949—

**Air Supply & Conditioning:**  
Climatic Factors . . . Cooling Methods . . . Mechanical Refrigeration . . . Inspection Guides . . . Temperature Map of the United States . . . Unit Conditioners.

**Auditorium Seating:**  
Air Vents . . . Aisle Lighting . . . Balcony Provisions . . . Chair Dimensions . . . Floor Conditions . . . Inspection Guide . . . Installation Precautions . . . Reseating . . . Transfer of Old Chairs.

**Architectural Design & Interior Decoration:**  
Balcony Planning to Use Best Viewing Areas . . . Floor Slope for Small Theatres . . . Front Design for Exclusive Residential Section . . . Lobby-Foyer Scheme for Deep Auditorium Approach . . . Modern Styling with Functional Basis.

**Drive-In Theatres:**  
Concession Building Layout . . . Niles 1000-Car Theatre . . . Paving . . . Ramp Light . . . Site Selection . . . Traffic Plans . . . Twin Drive-In.

**Lighting:**  
Auditorium Brightness Guide . . . Designs Illustrating Modern Lighting . . . Influence of Design . . . Inspection Guide . . . Light Sources, Kinds and Selecting for Purpose.

**Projection and Sound:**  
Arc-Reflector Distance . . . Image Discoloration . . . Inspection Guide . . . Light Loss Factors . . . Screen Brightness Factors . . . Screen Illumination Standards . . . Screen Illumination Requirements and Costs.

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City & State \_\_\_\_\_

# THEATRE SUPPLY DEALERS IN THE UNITED STATES

Unaffiliated and RCA dealers are numbered, with RCA dealers distinguished by an asterisk. National Theatre Supply (NTS) branches are geographically listed.

## ALABAMA

1—Queen Feature Service, 2009 1/2 Morris Ave., Birmingham.

## ARIZONA

2—Grand Theatre Supply, 329 W. Washington St., Phoenix.

## ARKANSAS

3—Theatre Supply Co., 1021 Grand Ave., Fort Smith.  
4—Percy Theatre Supply, 1006 Main St., Little Rock.

## CALIFORNIA

### Fresno:

5—Midstate Theatre Supply, 1906 Thomas.

### Los Angeles:

6—J. Edward Miller, 2007 S. Vermont Ave.  
National Theatre Supply, 1961 S. Vermont Ave.  
7—Pembra Theatre Supply, 1800 S. Vermont Ave.  
8—B. F. Shearer, 1964 S. Vermont Ave.

### San Diego:

9—Riddels Theatre Supply, 1543 Fifth Ave.

### San Francisco:

National Theatre Supply, 205 Golden Gate Ave.  
10—Prodey Theatre Supplies, 187 Golden Gate Ave.  
11—B. F. Shearer, 243 Golden Gate Ave.  
12—Western Theatrical Equipment, 337 Golden Gate Ave.\*

## COLORADO

### Denver:

13—Graham Brothers, 548 Lincoln St.  
National Theatre Supply, 2111 Champa St.  
14—Service Theatre Supply, 2054 Broadway.  
15—Western Service & Supply, 2120 Broadway.\*

## CONNECTICUT

### New Haven:

16—Phillips Theatre Supplies, 130 Meadow St.  
National Theatre Supply, 122 Meadow St.

## DISTRICT OF COLUMBIA (Washington)

17—Brent & Sons, 802 Capitol St.  
18—Bon Lust, 1901 New Jersey Ave., N. W.

## FLORIDA

19—Joe Horstein, 714 N. E. 1st St., Miami.  
20—Southeastern Equipment, 625 W. Bay St., Jacksonville.\*  
21—United Theatre Supply, 119 Franklin St., Tampa.

## GEORGIA

### Albany:

22—Dixie Theatre Service & Supply, 1149 Dawson Rd.

### Atlanta:

23—Capital City Supply, 161 Walton St., N. W.  
National Theatre Supply, 187 Walton St., N. W.  
24—Southeastern Theatre Equipment, 201-3 Lewis St., N. W.\*  
25—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

## ILLINOIS

### Chicago:

26—Abbott Theatre Supply, 1311 S. Wabash Ave.\*  
27—Orrell Theatre Supply, 317 S. Sangamon St.  
28—Garner Johnson, 1235 Wabash Ave.  
29—Midwest Theatre Service & Equipment, 1050 W. Belmont.  
30—Movie Supply, 1310 S. Wabash Ave.  
National Theatre Supply, 1325 S. Wabash Ave.

## INDIANA

### Evansville:

31—Evansville Theatre Supply, 1738 E. Delaware St.

### Indianapolis:

32—Ger-Bar, Inc., 442 N. Illinois St.  
33—Mid-West Theatre Supply Company, 440 N. Illinois St.  
National Theatre Supply, 436 N. Illinois St.

## IOWA

### Des Moines:

34—Des Moines Theatre Supply, 1121 High St.  
National Theatre Supply, 1102 High St.

## KANSAS

35—Southwest Theatre Equipment, P. O. 119 W. Douglas,  
Wichita.

## KENTUCKY

### Louisville:

36—Falls City Theatre Equipment, 427 S. Third St.  
37—Haddon Theatre Supply, 200 S. Third St.

## LOUISIANA

### New Orleans:

38—Delta Theatre Supply, 214 S. Liberty St.\*  
39—Hodges Theatre Supply, 150 S. Liberty St.  
National Theatre Supply, 220 S. Liberty St.

### Shreveport:

40—Alec Boyd Theatre Equipment, Cedar Grove Station.

## MARYLAND

### Baltimore:

41—Dusman Motion Picture Supplies, 2021 N. Charles St.  
National Theatre Supply, 417 St. Paul Place.

## MASSACHUSETTS

### Boston:

42—Capital Theatre Supply, 28 Piedmont St.\*  
43—Joe Cifra, 44 Winchester St.  
44—Independent Theatre Supply, 28 Winchester St.  
45—Massachusetts Theatre Equipment, 20 Piedmont St.  
National Theatre Supply, 17 Winchester St.  
46—Standard Theatre Supply, 78 Broadway.  
47—Theatre Service & Supply, 18 Piedmont St.

## MICHIGAN

### Detroit:

48—Amusement Supply, 208 W. Montclair St.  
49—Ernie Forbes Theatre Supply, 214 W. Montclair St.\*  
50—McArthur Theatre Equipment, 434 W. Columbia St.  
National Theatre Supply, 2312-16 Cass Ave.  
51—United Theatre Equipment, 2581 Cass Ave.

### Grand Rapids:

52—Ringside Theatre Equipment, 106 Michigan St., N. W.

## MINNESOTA

### Minneapolis:

53—Minneapolis Theatre Supply, 75 Glenwood Ave.  
54—Elliot Theatre Equipment, 1110 Nicollet Ave.  
55—French Theatre Supply, 1111 Currie Ave.\*  
National Theatre Supply, 58 Glenwood Ave.  
56—Western Theatre Equipment, 45 Glenwood Ave.

## MISSOURI

### Kansas City:

57—Missouri Theatre Supply, 115 W. 18th St.\*  
National Theatre Supply, 223 W. 18th St.  
58—Shreve Theatre Supply, 217 W. 18th St.  
59—Stobbs Theatre Equipment, 1884 Wyandotte St.

### St. Louis:

60—Joe Horstein, 3146 Olive St.  
National Theatre Supply, 3212 Olive St.  
61—St. Louis Supply Co., 3310 Olive St.\*

## MONTANA

62—Montana Theatre Supply, Missoula.

## NEBRASKA

### Omaha:

63—Ballantyne Co., 1707 Davenport St.  
National Theatre Supply, 1610 Davenport St.  
64—Quality Theatre Supply, 1515 Davenport St.  
65—Western Theatre Supply, 214 N. 15th St.

## NEW MEXICO

66—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

## NEW YORK

### Albany:

67—Albany Theatre Supply, 1046 Broadway.  
68—Empire Theatre Supply, 1003 Broadway.  
National Theatre Supply, 962 Broadway.

### Auburn:

69—Auburn Theatre Equipment, 5 Court St.

### Buffalo:

70—Eastern Theatre Supply, 406 Pearl St.\*  
National Theatre Supply, 480-500 Pearl St.  
71—Perkins Theatre Supply, 565 Pearl St.  
72—United Projector & Film, 238 Franklin St.

### New York City:

73—Amusement Supply, 341 W. 44th St.  
74—Capital Motion Picture Supply, 630 Ninth Ave.\*  
75—Crown Motion Picture Supplies, 364 W. 44th St.  
76—Joe Horstein, 630 Ninth Ave.  
National Theatre Supply, 356 W. 44th St.  
77—B. O. S. Cinema Supply, 602 W. 52nd St.  
78—Star Cinema Supply, 441 W. 50th St.

### Syracuse:

79—Central N. Y. Theatre Supply, 210 N. Salina St.

## NORTH CAROLINA

### Charlotte:

80—Bryant Theatre Supply, 227 S. Church St.  
81—Charlotte Theatre Supply, 110 S. Poplar.  
82—Dixie Theatre Supply, Box 217.  
National Theatre Supply, 364 S. Church St.  
83—Southeastern Theatre Equipment, 200 S. Poplar St.\*  
84—Standard Theatre Supply, 222 S. Church St.  
85—Theatre Equipment Co., 229 S. Poplar St.  
86—Wil-Kin Theatre Supply, 229 S. Church St.

### Greensboro:

87—Standard Theatre Supply, 215 E. Washington St.  
88—Theatre Equipment Co., 111 Edwards Pl.

## NORTH DAKOTA

89—McCarthy Theatre Supply, 55 Fifth St., Fargo.

## OHIO

### Akron:

90—Akron Theatre Supply, 1025 N. Main St.

### Cincinnati:

91—Mid-West Theatre Supply, 1638 Central Parkway.\*  
National Theatre Supply, 1637-39 Central Parkway.

### Cleveland:

92—Cleveland Projector Co., 1723 E. 96th St.  
National Theatre Supply, 2128 Payne Ave.  
93—Ohio Theatre Equipment, 2160 Payne Ave.  
94—Oliver Theatre Supply, 2160 S. Payne\*

### Columbus:

95—American Theatre Equipment, 165 N. High St.

### Dayton:

96—Dayton Film, 2227 Hepburn Ave.  
97—Dayton Theatre Supply, 111 Volkmann St.  
98—Sheldon Theatre Supply, 627 Salem Ave.

### Toledo:

99—American Theatre Supply, 430 Dow St.  
100—Theatre Equipment Co., 109 Michigan St.

## OKLAHOMA

### Oklahoma City:

101—Howell Theatre Supplies, 12 S. Walker Ave.  
National Theatre Supply, 700 W. Grand Ave.  
102—Oklahoma Theatre Supply, 629 W. Grand Ave.\*

## OREGON

### Portland:

103—B. F. Shearer, 1947 N. W. Kearney St.  
104—Theatre Utilities Service, 1935 N. W. Kearney St.  
105—Western Theatre Equipment, 1923 N. W. Kearney St.

## PENNSYLVANIA

### Philadelphia:

106—Blumberg Bros., 1305-07 Vine St.\*  
National Theatre Supply Co., 1225 Vine St.

### Pittsburgh:

107—Alexander Theatre Supply, 1705 Blvd. of Allies.\*  
108—Atlas Theatre Supply, 425 Van Brann St.  
National Theatre Supply, 1721 Blvd. of Allies.  
109—Superior Motion Picture Supply, 64 Van Brann St.

### Wilkes Barre:

110—Vincent M. Tate, 1628 Wyoming Ave., Forty-Fort.

## RHODE ISLAND

111—Rhode Island Supply, 357 Westminster St., Providence.

## SOUTH DAKOTA

112—American Theatre Supply, 316 S. Main St., Sioux Falls.

## TENNESSEE

### Memphis:

113—Monarch Theatre Supply, 492 S. Second St.\*  
National Theatre Supply, 412 S. Second St.  
114—Tri-State Theatre Service, 319 S. Second St.

## TEXAS

### Dallas:

115—Harlin Theatre Supply, 714 South Hampton Rd.  
116—Harber Bros., 406 S. Harwood St.  
117—Modern Theatre Equipment, 214 S. St. Paul St.  
National Theatre Supply, 309 S. Harwood St.  
118—Southwestern Theatre Equipment, 2010 Jackson St.\*

### Houston:

119—Southwestern Theatre Equipment, 1410 Main St.\*

### San Antonio:

120—Alamo Theatre Supply, 1303 Alamoite St.

## UTAH

### Salt Lake City:

121—Intermountain Theatre Supply, 142 E. First St.  
122—Service Theatre Supply, 256 E. First St.  
123—Western Sound & Equipment, 142 E. First St.\*

## VIRGINIA

124—Norfolk Theatre Supply, 2700 Cooley Ave., Norfolk.

## WASHINGTON

### Seattle:

125—American Theatre Supply, 2300 First Ave. at Bell.  
126—Modern Theatre Supply, 2400 Third Ave.  
National Theatre Supply, 2219 S. Second St.  
127—B. F. Shearer, 2518 Second Ave.  
128—Western Theatre Equipment, 2224 Second Ave.

## WEST VIRGINIA

129—Charleston Theatre Supply, 506 Leo St., Charleston.

## WISCONSIN

### Milwaukee:

130—Munkardt Co., 1705 W. Clybourn St.\*  
National Theatre Supply, 1027 N. Eighth St.  
131—Ray Smith, 710 W. State St.  
132—Theatre Equipment & Supply, 1009 N. Seventh St.



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- musical qualities never before approached;
- uniform sound level throughout the theatre.

### BUY SOUND INSURANCE, BUY MOTIOGRAPH

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PROJECTORS • SOUND SYSTEMS • PROJECTION LAMPS • IN-CAR SPEAKERS • MOTOR-GENERATORS

# BETTER THEATRES-THEATRE SALES MARKET & OPERATING GUIDE

## INDEX OF ADVERTISERS by Products

BETTER THEATRES GUIDE NUMBER for 1951 (Section 2, Motion Picture Herald, March 24, 1951.)

ALPHABETICAL ADVERTISERS' INDEX ON PAGES 53-54

### Air Conditioners

Typhoon Air Conditioning Co., Inc.

### Architectural Design

F & Y Building Service, The

### Auditorium Chairs

American Seating Co.  
Griggs Equipment Co.  
Heywood-Wakfield Co.  
Ideal Seating Co.  
Irwin Seating Co.

### Blacklight Paint and Light Sources

Stroblite Co.

### Candy

Mason, Au & Magenheimer Confectionery Mfg. Co.  
Nestle's Chocolate Co.

### Carbons

Lorraine-Carbons, Inc.  
National Carbon Co., Inc.

### Carbon Savers & Processing

Cali Products Co.  
Droll Theatre Supply Co.  
Payne Products Co.

### Carpeting

Masland Sons, C. H.  
Smith & Sons Carpet Co., Alexander

### Curtain Tracks & Control Equipment

Automatic Devices Co.  
Vallen, Inc.

### Cushions, Foam Rubber

Hewitt-Robins, Inc.

### Cushions, Fabrics

Chicopee Mfg. Corp. of Ga., Lumite Div.  
Goodall Fabrics, Inc.  
Manko Fabrics

### Distributors

National Theatre Supply  
S.O.S. Cinema Supply Corp.  
Westrex Corp.

### Drive-In Attraction Advertising Signs

Adler Silhouette Letter Co.  
Poblocki & Sons  
Wagner Sign Service, Inc.

### Drive-In Concession Service

Sportservice, Inc.

### Drive-In Food Service

Pizza Enterprises, Inc.

### Drive-In Playground Equipment

American Playground Device Co.  
King Amusement Co.  
Miniature Train Co.

### Drive-In Screen Paint

Raytone Screen Corp.

### Floor Coverings

Masland Sons, C. H.  
Smith & Sons Carpet Co., Alexander

### Front Materials

Poblocki & Sons

### Gum

Wrigley, Jr., Co., Wm.

### Hand Driers

Chicago Hardware Foundry Co.

### In-Car Speakers

Ballantyne Co.  
International Projector Corp.  
Motiograph, Inc.

### In-Car Speaker Waterproof Covers

Loizeaux Lumber Co., J. D.

### Interior Decoration & Materials

Knoxville Scenic Studios  
Novelty Scenic Studios, Inc.

### Lighting

Kliegl Bros.

### Marquees & Signs

Poblocki & Sons  
Ballantyne Co.

### Motor-Generators

Imperial Electric Co.  
Motiograph, Inc.  
Robin, Inc., J. E.

### Popcorn Machines

Manley, Inc.

### Popping Oils

Simonin's Sons, Inc., B. F.

### Poster Cases

Poblocki & Son

### Projection Arc Lamps

Ballantyne Co.  
Motiograph, Inc.  
Strong Electric Corp.

### Projection Room Tables & Cabinets

Goldberg Bros.

### Projection Lenses

Bausch & Lomb Optical Corp.  
Kollmorgen Optical Corp.

### Projector Parts

LaVezzi Machine Works

### Projector and Sound Maintenance

RCA Service Co.

### Projectors and Bases

Ballantyne Co., The  
Century Projector Corp.  
International Projector Corp.  
Motiograph, Inc.  
Wenzel Projector Co.

### Rectifiers

Strong Electric Corp.

### Reels

Goldberg Bros.

### Reflectors

Heyer-Shultz, Inc.  
Strong Electric Corp.

### Rewinders

Goldberg Bros.

### Refreshment Car

Poblocki & Sons

### Sand Urns

GoldE Manufacturing Co.

### Screens

Raytone Screen Corp.  
Shearer & Co., B. F.  
Trans-Color Screen Corp.  
Vocalite Screen Corp.  
Williams Screen Co.

### Signs, Equipment, Changeable Letters

Adler Silhouette Letter Co.  
Wagner Sign Service, Inc.

### Soft Drinks

Coca-Cola Co., The

### Sound Systems

Ballantyne Co.  
Century Projector Corp.  
International Projector Corp.  
Motiograph, Inc.  
Wenzel Projector Co.

### Stage Equipment

Automatic Devices Co.  
Knoxville Scenic Studios, Inc.  
Vallen, Inc.

### Ticket Issuing Machines

General Register Corp.

### Uniforms

Ruben, Inc., Marcus

### Vacuum Cleaners

National Super Service Co., Inc.  
Spencer-Turbine Co.  
Motiograph, Inc.

# THEATRES SPECIFY MONEY-SAVING REDO\* IN Goodall Quality Plastic

**For Durability ...  
Easy Cleaning ...  
Lasting Beauty**



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DETROIT • SAN FRANCISCO • LOS ANGELES

Goodall Plastics' superior performance and handsome good looks are based on outstanding quality! They save you money because they're blended with top quality ingredients; built to last... to minimize repairs and replacements... to cut maintenance costs.

## EASY CLEANING SAVES TIME—MONEY

Goodall Quality Plastics require little care. Just a regular wiping with a clean, dry cloth... and one monthly washing with mild, soapy water, and soft, clean cloths. That's all! No expensive cleaning preparations, no insecticide sprays!

## CUTS SEAT UPKEEP DRASTICALLY

*Shed Stains:* Grease, alcohol, perspiration, candy-smears fingers don't mean lasting damage. A simple washing whisks away signs of soil. A descriptive pamphlet on the care of plastic-upholstered theatre seats is yours for the asking.

*Non-sagging:* Wonderful flexibility "gives" for resilient, cushioning comfort... resists sagging.

## FOR DECORATIVE LOUNGES

*Beautiful:* Designs and colors are planned in cooperation with the Goodall decorator staff—famous for its color and design sense. You get the luxury of top-flight, custom-like styling plus the long-lasting durability inherent in Goodall Quality Plastics.

*Colorful:* Colors range from black to warm pastels—harmonize with any decoration scheme. And even the lightest colors are practical because they wash in a jiffy.

## REDO IN THE RIGHT WEIGHT FOR THE JOB

Goodall Quality Plastics come in sturdy, extra-heavy 27 oz. supported plastic recommended especially for theatre seats. Goodall plastics are the most widely used plastic seat covering in the theatre field.

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Plastics Division, 525 Madison Ave., New York 22, N. Y.

Please let me know how to save money on theatre seats and lounges. Send me samples of Goodall Plastics, descriptive material, and the name of the nearest jobber equipped to handle my plastics needs.

MY NAME (print) \_\_\_\_\_

THEATRE \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE NO. \_\_\_\_\_ STATE \_\_\_\_\_

**Business is on the  
carpet and carpet  
is our business**

Handsome, soundless carpeting sets the stage for comfortable, relaxed enjoyment of your entertainment.

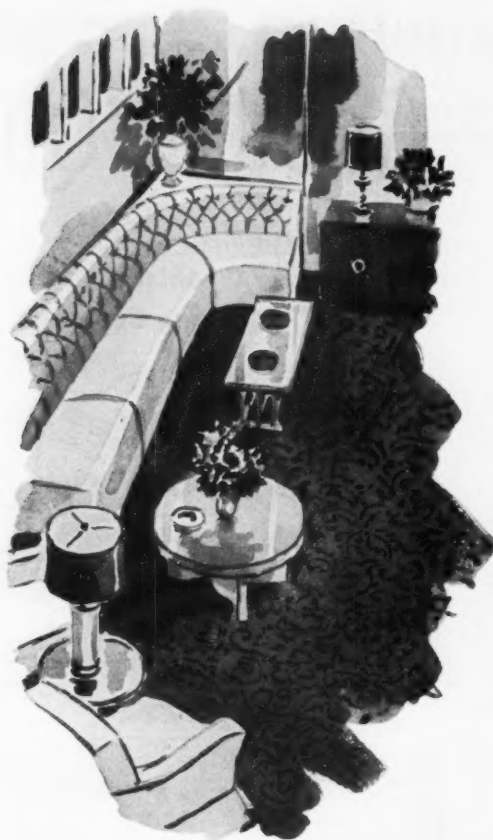
If you need good advice about the weave, quality, and style of carpet you should choose for your theater, consult your local Alexander Smith-Masland Carpet Contractor. He is a theater carpet specialist.

His experience can save your time; his skill can save your money. He will be glad to give you estimates, without obligation.

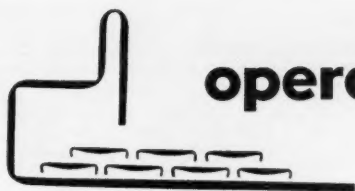
**Alexander Smith and C. H. Masland**

Contract Carpets • 295 Fifth Ave., New York 16, New York

BUTTON THEATER, NEW YORK







## operating data

### Architectural Design, Construction and Interior Decoration

## Theatre Construction Costs

THE SCHEDULE of theatre construction costs submitted here is based on an actual completed project that is representative of good standards in contemporary theatre design and construction, seating 600, located too far from New York City to be typically suburban, but near enough to be affected by metropolitan prices. For adjustment to other areas see paragraph under *calculating the cost* on page 12, giving sectional construction cost indices.

The theatre itself, as an operation, is essentially characteristic of American standards in all but extremely small or remote communities. Its site is a residential rather than a main business section, and its drawing area is populated largely by people of middle and low-middle incomes.

The building is of steel and masonry construction with a front elevation of concrete block so laid (in line) as to give (together with an arrangement of header courses and red brick bands) a pleasing architectural effect.

Excavation work provided for the foundation, two cesspools, and dry wells. Heating and heat transfer equipment is in a room adjoining the projection room on the second level. The theatre is air-conditioned with complete duct delivery and return, and cooling by well water.

#### BASIC SPECIFICATIONS

In the entrance area, the front is finished in quarried stone, set in an ashlar pattern, which forms part of the load-bearing wall; and trim (including poster frames, box-office, and lobby walls) is redwood. The architectural scheme is thus modern with

a feeling of communal informality (*see accompanying drawing of front*).

Because of the size of the community and location of the theatre, the owner did not want a marquee of conventional type; however, the theatre has a protective canopy projecting out a short distance beyond the entrance doors and box-office. This is of wood joist construction with a soffit that continues inward to form the lobby ceiling and is made of prefinished oak flooring. A name sign in stainless steel channel letters carrying neon extends across the canopy.

A row of display frames which has a design effect of extending from the box-office, is serviced entirely from inside, through the manager's office. Location of the latter also provides excellent "control" by adjoining both the box-office and foyer, with entrance to either (*see accompanying floor plan*).

The roof is a clear span of steel girders with precast concrete plank carried on bar joists. Metal air ducts are carried through the girders and under the bar joists. Building walls are built without a parapet for reasons of economy.

Partitions are of cinder block with plaster applied directly thereon. In the auditorium, however, side walls are of fabric on furring strips, while the ceiling is sand-finished plaster, unpainted, laid on metal lath. In the foyer, toilet rooms and projection room, ceilings are acoustic tile for noise control; elsewhere (with the exception of the auditorium noted) they are hard plaster, painted.

Floors are concrete with carpeting, except in the lobby, which has flagstone; and toilet rooms, where floors and walls are

### A 1950 Cost Schedule

The breakdown below is for an actual 600-seat theatre in a rural town of the New York metropolitan area. Principal specifications are given in accompanying text.

Architect: MAURICE D. SORNIK  
1860 Broadway, New York

Excavation, grading, fill, septic system, dry wells	\$ 2,000.00
Structural steel & bar joist	9,150.00
Ornamental & miscellaneous decoration	2,100.00
Masonry, stone, flagstone	14,000.00
General conditions	4,285.00
Concrete footings & foundations, floor & sidewalk	10,500.00
Concrete roof plank	2,450.00
Metal doors & bucks	660.00
Carpentry & millwork	6,200.00
Metal toilet stalls	450.00
Tile work, toilet rooms	1,350.00
Lath & plastering	2,100.00
Damp-proofing walls	300.00
Roofing & sheet metal	2,150.00
Weatherproofing; fire extinguisher cabinets	225.00
Booth shutters	650.00
Glass glazing & mirrors	800.00
Hardware, rough & finished	1,250.00
Painting & decorating	1,900.00
Plumbing & fixtures	4,400.00
Electrical & fixtures	6,800.00

\$73,720.00

Heating, ventilating, air-conditioning

18,000.00

Total Building

\$91,720.00

Per Seat Cost Approximately \$153

tile. The women's facilities include a cosmetic room with mirrors, drapes and washable wallpaper. The foyer is furnished in lounge style.

Auditorium walls have wainscoting of Philippine mahogany ( $\frac{3}{4}$ -inch, tongue and groove), and a similar wainscot extends

around foyer walls beneath painted hard plaster. Lobby walls are redwood from floor to ceiling. The auditorium has no proscenium arch, the side wall treatment being carried to the screen curtain. Horn housing is an attached structure.

Supplementing the main heating system, which is oil-fired, are an electric booster

in the balance. Spring back chairs are used in the loge section, with 38-inch row spacing. Loge platforms have 7-inch risers.

#### CALCULATING THE COST

This 600-seat theatre is thus of fireproof construction and has the traffic and service facilities, the aesthetic values, and the pro-

United States the per-seat construction cost of such a theatre would be less than \$143-\$155.

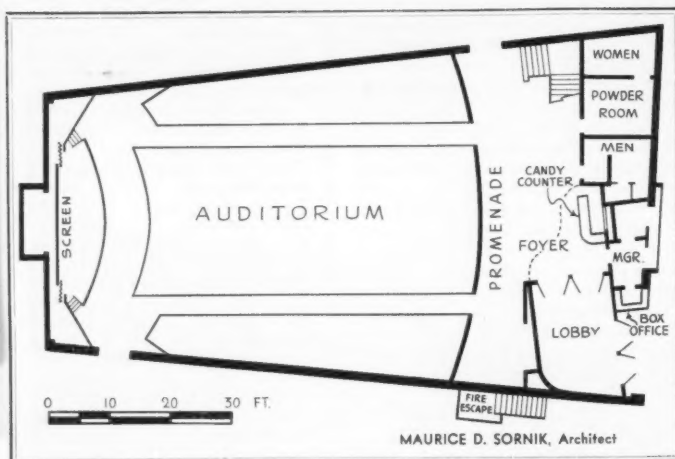
This may be judged by indices applying in the spring of 1950 to steel-and-masonry construction in various regional centers. On a basis of 100% for New York, the cost index for Atlanta was then around 77%. By the same calculation, indices for other centers were: Boston, 90%; Milwaukee, 83%; Des Moines, 88%; Denver, 90%; Seattle, 91%; Dallas, 86%.

#### EQUIPMENT COST

This theatre was given fine equipment throughout, with a picture illuminated by suprex carbon arc lamps, and auditorium chairs slightly above average in price. Costing approximately \$25,000, the equipment represents a per-seat cost of about \$41.66, bringing the total per-seat cost to approximately \$194.



Front elevation and floor plan of theatre on which cost figures are given.



heater in the lobby duct, and built-in electric units with their own flush registers in the toilet rooms, manager's office, box-office and projection room.

The 600 seats include a loge section on an upper level. Provisions for smokers were desired, and analysis showed that with a relatively flat main floor slope, a shallow upper level could be adopted without increasing the construction cost. The moderate pitches of the main floor are achieved by use of a dual incline and staggering of chairs in the rear fourteen of the twenty rows. Row spacing on the main floor is 32 inches in the front six rows, and 34 inches

visions for comfort of a fine modern playhouse of average capacity. Its per-seat cost is applicable to capacities in the 600-900-seat area for a theatre embodying the essentials of good exhibition standards today in an average American community.

The per-seat construction cost of this theatre, under prices prevailing in the New York metropolitan area, is \$155, including full-scale air-conditioning. With a simple ventilating system, this per-seat cost might be reduced to around \$143. An itemized schedule of aggregate construction contract costs is given on page 11.

In practically all other sections of the

CODES GENERALLY specify fourteen chairs to a row as a safe maximum. This is observed by custom even where it is not required by law. However, this maximum has no practicable meaning unless conditioned by other factors.

A maximum for the number of chairs in an uninterrupted row does not signify safety unless the back-to-back chair spacing allows sufficient speed of passage to clear the row in a safe period of time.

The fourteen - to - the - row specification was based on a back-to-back minimum of 30 inches. But comfort and convenience rather than safety have been the objectives in the development of today's seating plan standards. The *business*, not the code authorities, have raised the back-to-back minimum to 34 inches.

For the average person, 34-inch spacing appears to be a fairly workable compromise.

With fourteen seats to the row, however, back-to-back spacing of 34 inches is no more than a practicable minimum, rather than an amount to be regarded as liberal because it is much higher than codes require. Furthermore, additional spacing has other advantages. A single inch added to the back-to-back spacing is an aid to unobstructed vision of the screen all out of proportion to such tiny sacrifice of floor space. Only 2 feet in 25 rows! And allowing a flatter floor, that loss might be more than made up by reduced building height, especially with a balcony.

In main floor banks of as much as fourteen seats and more or less in the rear two-thirds of the house (depending on the floor slope), 35 or 36 inches are by no means unwarranted.

Motion Picture Herald, March 24, 1951



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# Suburban Theatre Seating 1600



**The Shore, Huntington, N. Y., in outer fringe of New York Metropolitan area. Operator: Century Theatres. Architect: John J. McNamara, New York.**

stone in an ashlar pattern in the formation of a shallow vestibule. The curvature of the orchard stone wall on the left side encloses the box-office, and the stone is carried into the lobby a few feet for continuation of the box-office, which has also an inside window available for ticket sales whenever it is needed.

Stainless steel poster frames are deep enough for poster material in three tiers, one a little farther back than the other, so that shadow box effects may be got with special art. Accordingly, there are three tiers of fluorescent lamping, which may vary in color.

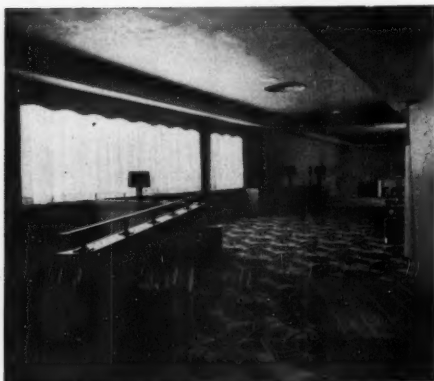
A protective canopy has a soffit of plaster into which hi-hat light sources are set.

## LOBBY

Clear-vision ("Fulite") doors with narrow stainless steel frames lead into a lobby; here traffic is directed to the right for entrance into the foyer, where it turns to the left to enter the auditorium, the right side of which is fully open to the foyer. The inner lobby wall screens the left side of the standee. The Shore is a two-floor



Lobby as seen from foyer, entrance to the left.



Mezzanine lounge from main stairs.

IN EXTERNAL architecture, the Shore uses classical forms for embellishment. Of steel and masonry construction, this house extends along the street, with the entrance at one end, and this front elevation is faced with red brick

into which are introduced limestone fluted flat columns and panels of classic Greek suggestions.

At the entrance styling becomes more specifically modern, which is freed of severity, however, by the use of orchard

house, and traffic to the balcony continues straight from the lobby to a staircase at the corner of the foyer. There is also a staircase leading from the right end of the standee.

Entering the lobby (*bottom left hand*



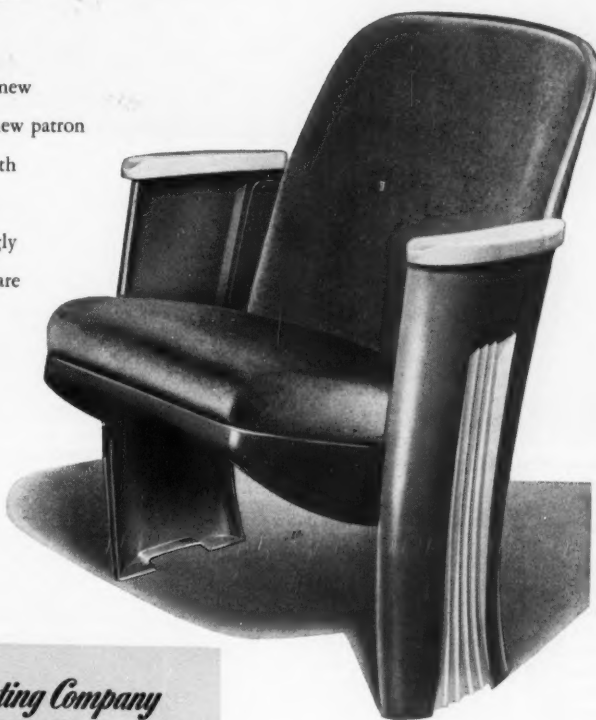
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Except for draped area and rear wall, the auditorium is finished entirely in hard plaster.

photo) patrons face a broad coming attraction display case framed in oak, above which the ceiling is coved, with the cove projection pierced by downlights (simple receptacles with 75W filament lamps) having 2-inch apertures. The cove itself contains warm-white fluorescent lamps, and it thus curves into the adjoining corner to form, with a plant box on the floor, lighted by the downlights, a device to eliminate a barren effect of the corner lying outside traffic lanes.

Elsewhere the lobby is lighted by eggcrate fixtures flush in the ceiling, which is of hard plaster pre-tinted off-white. (All plaster used for finish of the Shore was pre-tinted to eliminate repainting). Lobby walls are green above marble bases (the plant box is also marble), while the floor is terrazzo of several colors, distributed in a geometric pattern. In the ceiling over the lobby doors the heating duct ends in a register behind which is an electric booster unit.

#### THE FOYERS

The main floor foyer of the Shore has walls with a wainscot of 6 feet high of pickled oak, above which walls are acoustic

plaster for noise control; this is tinted green. The ceiling is hard plaster, off-white.

A mezzanine foyer (see bottom right-hand photo, page 14) contains a broad window of curtained corrugated glass. Admitting sunlight by day, the window at night sends a friendly glow to the street. The upper level has a cove running near the middle of the ceiling, and also downlights in the cove structure. A cosmetic room is located off the mezzanine.

#### AUDITORIUM

Division of walls and ceiling into sections of varying plane and contour to effect acoustical non-parallelism, and elimination of the proscenium wall and arch, mark the design of the auditorium of the Shore. Side walls step down toward the front to create an opening that is curtained in sweeping contour, with a cutout for the screen draped. The curtain, which is yellow, is woven of asbestos and glass filaments.

Side walls of the Shore auditorium are hard plaster pre-tinted green, with hard plaster ornamental inserts; the rear wall is of acoustic plaster in the same shade. Acoustic plaster also faces the balcony

parapet, which is equipped with an aluminum handrail.

The ceiling, which is of off-white acoustic plaster, is a series of transverse coves, each containing two lines of cold cathode tubing, white and green. Cold cathode is also used behind the proscenium steppings, and this curtained area is further illuminated by shielded lensed downlights along the rim of the ceiling. The balcony soffit contains filament lamp dome fixtures with baffles.

#### SEATING PLAN

The Shore has 1650 Kroehler push-back chairs in a three-bank system with four aisles. Approximately a thousand seats are on the main floor, where row spacing is 36 inches back-to-back. Balcony row spacing is 38 inches. With chairs having simulated leather seats and mohair backs, the colors are grey downstairs, yellow in the balcony.

The Shore presents a picture approximately 24 feet wide, which is about equal to the distance between screen and first row. The projection room has walls of acoustic plaster above a high hard plaster wainscot.

# Suited to Neighborhood: 800-1000 Seats

**Florida theatre, West Palm Beach, 870-seat unit of Florida State Theatres. Architects: Kemp, Bunch & Jackson, Jacksonville, Fla.**

THE FLORIDA is constructed of concrete blocks on a reinforced concrete frame. The exterior is stuccoed except for a corner entrance facade, which has walls of slumped concrete block providing an irregular surface of rustic impression.

A feature of the reinforced concrete construction is that the concrete block filler panels were constructed prior to pouring of the concrete columns, to eliminate the cost of two sides of the column forms.

Roof construction is of steel framing with a deck of 2-inch precast concrete slabs. All interior floors are concrete, while partitions are of solid masonry.

The building includes one-story store space (occupied by a gift shop), filling frontage beyond that required for lobby-foyer area (see floor plan).

## ENTRANCE AREA

With a circular marquee spanning the corner, vestibule and lobby face one street, from which both are visible through all-glass doors and a window to the facade cap. On the other street, just beyond the corner box-office, is a large poster frame in a mounting of live plantings. One ornamental poster frame of oak in a planted setting screens the lower part of a tall lobby window.

The box-office shelf is black granite, and this continues inside the glass doors to form the counter of the refreshment stand, while the bases of each appear to be one in a facing of 1-inch green faience tiles. The box-office glass is in flesh color. Entrance door glazing has visibility lines in silver leaf.

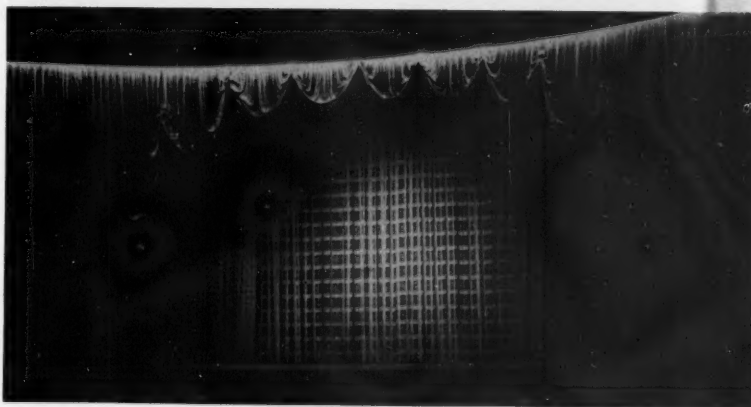
The marquee soffit is essentially an eggcrate lighting fixture carried through the vestibule and into the lobby to form a panel over the doors inside and above the refreshment bar. The light sources are cold cathode tubes above the eggcrate.

## LOBBY-FOYER AREA

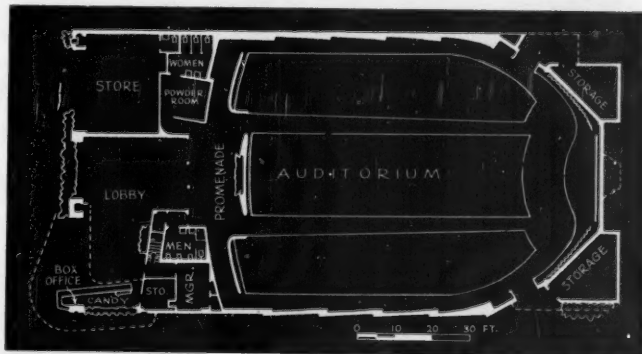
Walls of the lobby are mainly of plaster, with the notable exception of the inner end wall, which is covered in light mahogany veneer on which is painted a schematic mural. Ceiling is acoustic tile.

Lobby carpet (green) is confined to middle space, terrazzo of the vestibule continuing inside to form a border as far as the standee.

Lobby illumination is by downlights and

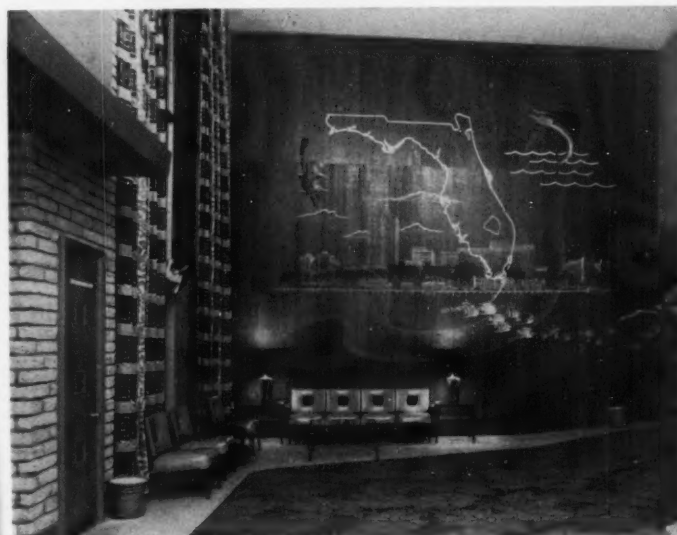


Screen platform with contour curtain encloses front end of the auditorium.





The lobby, looking toward entrance doors (above) and toward auditorium approach (below).



Section of standee (below) showing baffled cosmetic room and display frame facing doors.



three decorative wall fixtures above a mounted and plant-surrounded poster display opposite entrance doors, the eggcrate panel and table lamps in lounge area at window.

A doorman's stanchion conceals a ticket chopper, intercom phone, public address microphone, and program compartment.

Interior doors are oak flush finished blond with Formica push and kick plates in colors.

The back wall of the refreshment bar has draped windows flanking a mirror.

#### THE AUDITORIUM

All proscenium arch effect is eliminated by curving out screen platform almost the width of forward area and draping the space with a contour curtain. Draping is illuminated by a light strip in ceiling.

Side walls are divided into splayed panels providing for acoustic non-parallelism. These walls are of sand-finished plaster neutrally tinted. The ceiling is similarly treated except for the rear portion, which is acoustic plaster. The rear wall is a perforated acoustic material. Side walls also have a wainscot of cement plaster painted blue-green, the color of seating upholstery.

The floor slope is of dual incline type, with a slight upward pitch at the screen end, which allowed adoption of a moderate ramp upward from the lobby into the auditorium so as to reduce excavation to a minimum.

With this relatively flat floor, Kroehler push-back chairs are installed in 29 rows spaced 34 inches back-to-back except for a few forward rows, which are 33 inches. The distance from the screen to the first row is 20 feet, picture is 20 feet wide.

Running illumination of the auditorium is by lamps in a trough formed by a wainscot cap, this light being directed against the walls to create overall glow of low intensity; and by six large-wattage downlights. Two adjustable spotlights recessed in the ceiling, controlled from the projection room, can spotlight platform.

#### TOILET FACILITIES

Women's quarters include a cosmetic room separated from auditorium merely by a baffle.

All toilet room compartments and fixtures are hung for easy maintenance.

#### PROJECTION AND AIR SUPPLY

The Florida is completely air-conditioned with cooling by a Carrier plant of 75 tons, and heating by electric strip heaters in the duct system.

The projection room is 23½ feet wide by 11 feet deep with a separate alcove for a toilet. Walls are of cement plaster painted in dark green for a wainscot, light green above. The ceiling is vermiculite acoustic plaster.





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# Neighborhood Theatre Seating 1000



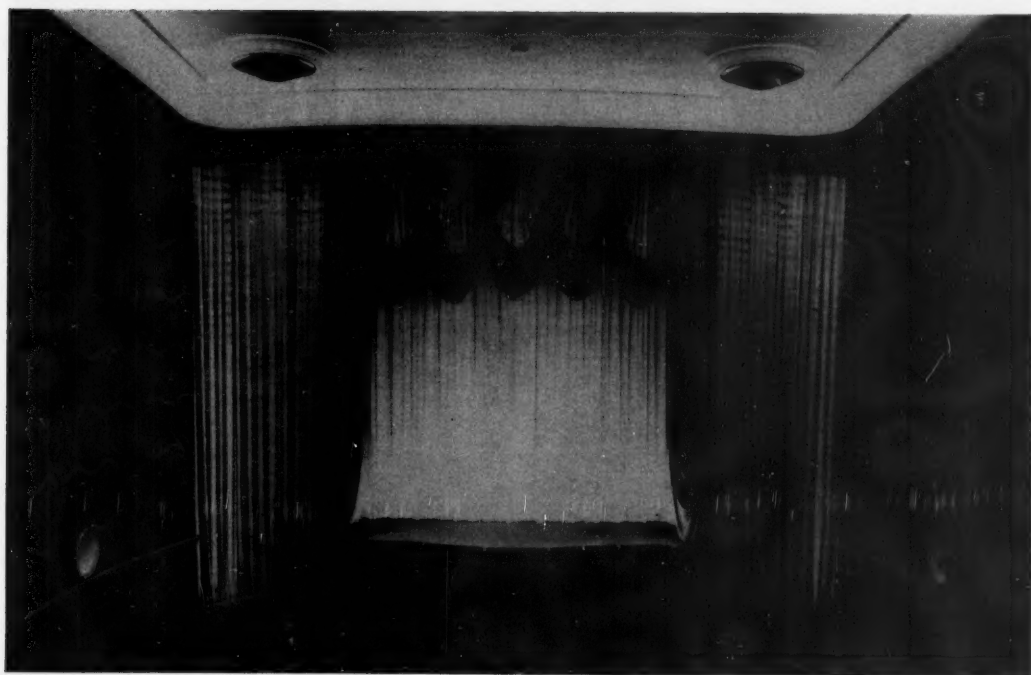
The Savannah in Savannah, Ga., replacing theatre reputedly America's oldest. Operator: Fred C. Weiss. Architects: R. E. Collins, C. E. Helfrich, Miami, Fla.

OCCUPYING A full square block, and seating 1,000 on two floors, the Savannah is of steel, stone and stucco construction, with a roof slab of standard, poured-in-place gypsum. The roof is carried on long span steel joists spaced 8 feet apart on centers.

The upper section of the theatre front, above the marquee, is of pale green stucco. A left section of the theatre front, from sidewalk to roof, is of orchard stone with colors ranging from light buff to dark brown. The marquee soffit is of porcelain enamel, with neon tubing and downlights.

To the right of the stone pylon wall is a street-side service counter of the Savannah's refreshment nook. Street service was provided because of the close proximity of the theatre to a high school. The counter has a Formica top, and at the sidewalk is a plate glass window in aluminum frames, above a domestic glass mosaic base in three

*(Continued on following page)*



## Worried Theatre Owners Ask: What Can You Do With \$5000?

Government limitations on remodeling expenditures have many theatre owners ready to throw in the sponge. Caught between this ceiling and the pressing need for improvements in facilities, they're asking the \$5,000 question: "What can we do?"

Best advice is: Spend your money where you'll make the most improvements at the lowest cost. Concentrate on the stage of your theatre.

Replacement of obsolete curtain controls and electrical operating devices not only gives the stage a face-lifting, but may prevent costly accidents, too.

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shades of green flecked with gold. The window is surmounted by a corrugated glass panel.

A circular box office employs the same materials and colors as the refreshment service area, having glass mosaic facing, a corrugated glass capital, and a curved glass center flanked by metal posts supporting the capital.

The plaster ceiling of the lobby-foyer is coffered, with a moulded rim painted dove-blue and forming a cove containing neon tubing. The approach to the stairway to the mezzanine and balcony (see plan drawing) is lighted by another coffer with a neon cove.

The refreshment nook, while prominently located adjacent to the entrance doors, is conveniently out of the traffic lanes to both main floor and stairway. Finished like the rest of the room, it is set off by a scallop-edged ceiling panel mounting downlights above a counter with a Formica top and red Kalistron facing except for a built-in display case. Three pairs of doors leading to the main floor of the auditorium are finished in tufted red Kalistron.

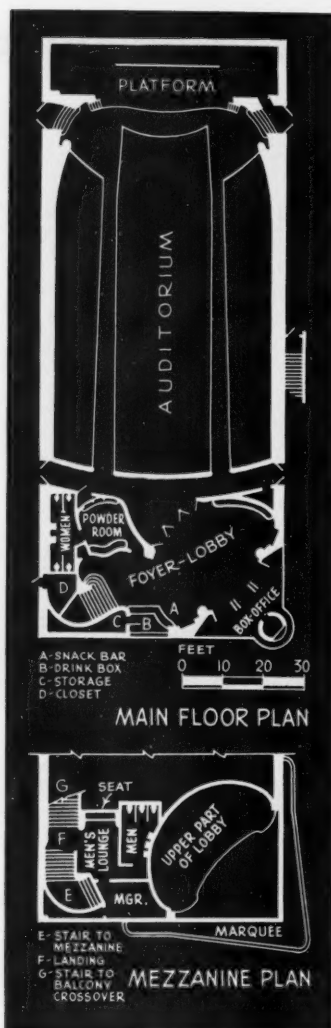
With 700 of the 1,000 Kroehler push-back seats on the main floor, the auditorium of the Savannah has a three-bank, two-aisle plan between walls that converge steadily to terminate in drapery of the screen opening. Screen curtain illumination is provided by spotlight lamps recessed above the contour curtain, and by footlights.

### AUDITORIUM

Auditorium walls have a cement-plaster wainscot 6½ feet high, with a run plaster capital, above which they are finished in acoustical fiber sprayed over a brown coat of plaster laid on metal lath. The acoustical fiber coat carries an overall scroll design spray-painted in the aqua shade of the border drapes.

At intervals, centered in scrolls immediately above the wainscot, are light sources for intermission illumination. These con-

(Continued on opposite page)



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(Continued from opposite page)

sist in cast plaster "saucers" painted off-white, beneath the rim of which are concealed pink-coated filament lamps of low wattage.

The auditorium ceiling, which is of hard

plaster painted off-white, is continuously rimmed by a cove containing pink and white neon. The soffit of the cove structure is painted aqua.

The Savannah is air-conditioned with cooling by a 60-ton York compressor and distribution by Anemostat aspirating dif-

fusers. In the auditorium the Anemostats are suspended slightly below run plaster plaques a little larger in diameter, which have a decorative effect, but function as means of preventing discoloration of the ceiling around the outlets by dust drawn up in air currents.

## Unifying Audience and Screen Areas

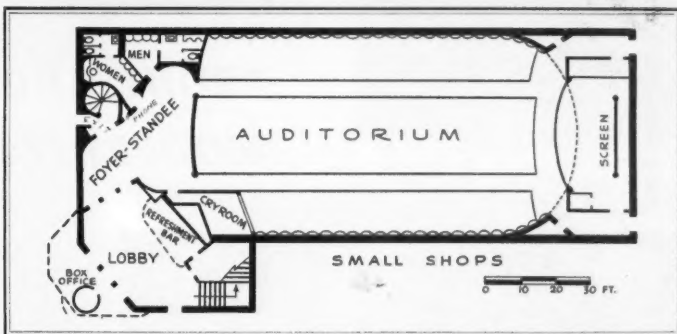


**Floor plan and auditorium design of the Campus theatre, Denton, Tex., which seats 1318 on two levels. Operator: Interstate Theatres. Architects: Pettigrew & Worley, Dallas.**

WITH A CORNER entrance at end of frontage preserved for shops, the plan of the Campus effects economy of space devoted to traffic and service facilities with due attention to convenience. This is indicated in the adjoining floor plan drawing. The auditorium is notable for the effort it represents to integrate audience and performance areas, practically eliminating suggestion of a proscenium wall.

Auditorium side walls are formed in a series of vertical reeds curving gently into a rounded terminus of drapes, producing, with the draped area, a continuity of pattern from the last row of seating to the screen curtain. The latter travels in the contour of the side drapes and is of the same material, red plush, which hangs from the ceiling to a platform curving outward from white sand plaster scallops framing emergency exits.

The rest of the walls are reeded from



ceiling to floor, in cement plaster to wainscot height, and in acoustic plaster above, with both portions tinted a neutral grey-green, the wainscot area slightly darker than that above. Both ceiling and balcony soffit are also of acoustic plaster.

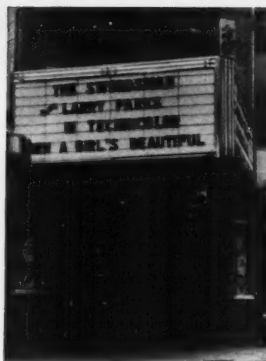
The main floor, which seats about 950, is sloped in a dual incline with pitches to provide for 5-inch second row clearances. With push-back chairs, the seating is spaced 34 inches back-to-back and staggered in the

middle bank throughout its depth. The middle bank is staggered also in balcony.

Both house and running illumination are by neon, two lines being installed in coves around the edge of the ceiling on dimmer control from the projection room, with emergency control from the office. The screen area drapes are lighted during intermission by a series of 150-watt R-40 reflector lamps in pockets along upper edge. The Campus presents a 23½-foot picture.



EXAMPLE 1: New front and lobby of Kamins Theatre's Empire theatre in Fall River, Mass. (top views), and as they were (left and below).



EXAMPLE 2: The venerable Globe theatre in Boston (above), and as it is today (below), renamed the Center, an E. M. Loew operation.

## FRONT AND LOBBY MODERNIZATION



Pictured on this and the opposite page are examples of front and lobby remodeling accomplishing effective remodeling of definitely outmoded theatres, some of them practically of "nickelodeon" character. Each illustrates results obtainable at relatively low cost. All of these theatres were remodeled by William Riseman Associates, Boston; and Mr. Riseman has stated: "With careful planning, it is possible to make such changes within the \$5,000 limitation of Government Order M-4." In each of these projects, the original building was prepared for the new construction by stripping all surfaces of the front and vestibule, including removal of doors, display frames and box-offices. The open front effect was achieved primarily by removal of portions of the load-bearing masonry piers, or walls (see Examples 1, 2, 3, 4). Load-bearing piers, or walls, were replaced with steel pipe columns and lintels. Wherever possible existing frame was left intact, provided it conformed to the new scheme. Additional framing consisted of wood studs, masonry or metallic furring, depending on local building codes. In effecting new wall surfaces, precast terrazzo or architectural glass was used, installed on metal, or wood furring, or masonry (architectural class: Examples 1, 2, 4; precast terrazzo: 2, 5).



EXAMPLE 4: Interstate Theatres' State theatre in Rochester, N. H., as remodeled (below) from the Colonial (above).



EXAMPLE 3: Front view, and detail of vestibule, of E. M. Loew's Center theatre in New Bedford, Mass., which represents rebuilding of the Strand, shown below, at left.



Various types of doors were used in the modern schemes illustrated on this and the opposite pages. Corner Slim Line doors were installed in Example 2; wood doors and thin mullions with conventional butt and door closers were used in Examples 1 and 4; Hercules all-glass doors were installed on Rixon hinges in Example 5. For lobby ceilings, 20-gauge galvanized metal with spray paint finish was used in Examples 1, 2 and 4. New marquees were installed in Examples 1, 2, 3 and 4, while the existing marquee basic structure was retained in Example 5.

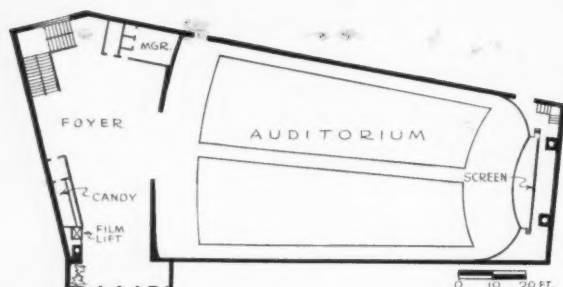


EXAMPLE 5: Shea circuit's State in Nashua, N. H., following remodeling of the building at right.



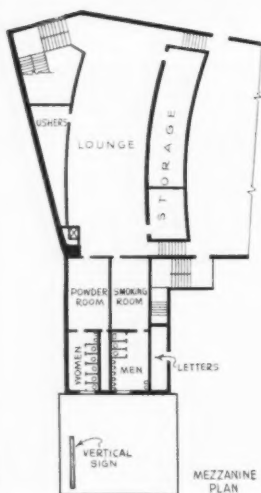
## Community Type Theatre in Business Section

Argo theatre in Elmont, N. Y., Long Island suburb of New York City of post-war small home developments. Operator: Century Theatres, New York. Architect: Samuel Lewis Malkind, New York.



ORCHESTRA PLAN

Main floor plan, and floor plan of mezzanine level (below), indicating non-parallel structural walls of auditorium area following seating plan. Note in mezzanine plan, storage for changeable letters adjoining marquee roof.



MEZZANINE PLAN

Theatre entrance and corner commercial building, which was part of project, are set back from sidewalk, providing view from corner of other commercial space along street and convenient approach to theatre entrance; hence style of sign used. The auditorium is of plain finish, with tinted stucco walls spanned by horizontal light cove panel.

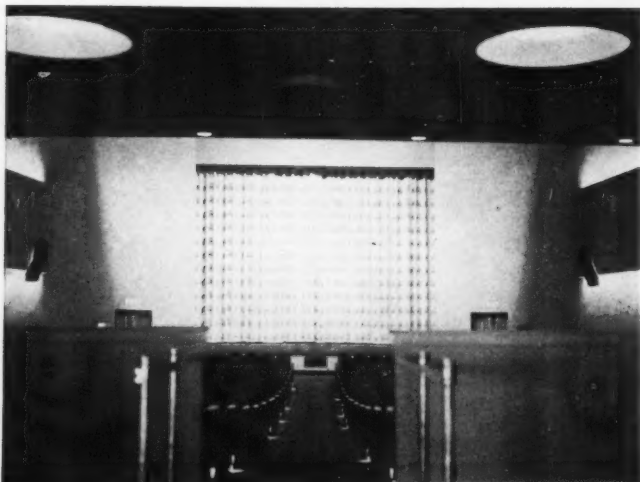


WITH TWO levels of seating, and a mezzanine lounge, the Argo is housed in a building also containing nine stores, a bank and offices. To take full advantage of the location of the building at an important business intersection, store space was placed at the corner, but set back 3 feet from the main thoroughfare to provide an approach to the theatre entrance from two directions, with the box-office at one side beneath a canopy extending along one side of the remaining commercial section.

### CONSTRUCTION AND FRONT

The marquee is of concrete supported at its free corner by a pier of crab orchard stone, which material is also used for the box-office base. Glazing of the box-office extends to the marquee soffit.

This approach suggested a free-standing type of name and attraction sign, double-







The lobby, showing plant box.

faced, mounted at the outer edge of the marquee. This combines Adler attraction boards with a small block of neon channel letters for the name. Attraction sign letter changes are made from the roof of the marquee through the mezzanine level, where the letter and lamp storage room is located.

The marquee facing and soffit are finished in smooth stucco, with the soffit mounting hi-hat light fixtures, which are continued into the ceiling of the lobby.

Of steel and cinder block construction with pre-cast concrete roof, the building is faced on the street side with architectural brick. Sloping ground, and use of a slight reverse incline to achieve a floor unusually flat for a two-level auditorium, eliminated

all excavation except for space under the screen platform for boiler and cooling equipment.

Entrance into the lobby is by "Herculite" all-glass doors having specially designed aluminited handles.

The walk beneath the marquee and the floor of the lobby are of crab orchard stone.

#### LOBBY AND MEZZANINE

Lobby walls are of red mat brick, with display frames set in, and on the left is a brick plant box which, while open in the lobby, continues into the foyer for a short distance behind glass (see main floor plan).

The general finish of the interior beyond the lobby is stucco for both walls and ceiling, left natural in the latter. In the main foyer and the mezzanine lounge, the walls are tinted forest green. The foyer wall adjoining the refreshment bar, however, is covered in yellow "Kalistron" fabric, which can be easily washed clean. The refreshment nook itself is faced at both wall and ceiling in perforated Transite over rock wool for noise control. With walls predominantly green, floors are laid with carpeting having a leaf pattern in red on a grey ground.

Ascent to the mezzanine is by a staircase at one end of the foyer, this being a cantilevered and steel reinforced structure of concrete with the full double flight of steps open beneath. The stringer and base are white terrazzo. Beyond the staircase rises a transparently draped window into the mezzanine.

#### THE AUDITORIUM

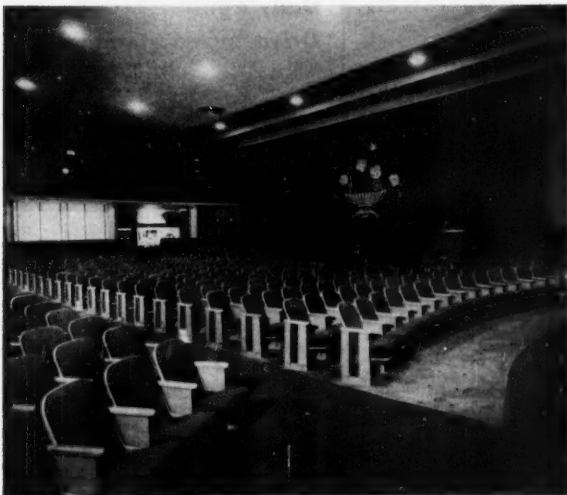
Of functional shape, the auditorium is without ornamentation except for a light baffle in the same material and tone of the



The mezzanine lounge is reached by an open cantilevered staircase of concrete construction turning in front of a foyer-mezzanine window.

rest of the walls—stucco tinted light green. Deep red cold-cathode tubing behind this creates, during intermissions, a glow above and below for decorative relief. During projection periods the wall stucco and ceiling acoustic plaster, both in pale green, take on a neutral shade under the screen light. The upper 5 feet of the rear wall is also acoustic plaster. Running illumination is by downlights.

With two banks of seating, the Argo has a three-aisle plan both upstairs and down. The main floor has 700 Kroehler "Push-Back" chairs spaced 36 inches, and an upper level loge section is similarly seated also with 36-inch spacing.



## AN AUDITORIUM SHAPED TO A FOUR-AISLE SEATING PLAN

■ A seating plan marked by highly liberal allocation of space to aisles and to distance of forward rows from the screen, is that of the Flower theatre in suburban Washington, D. C., which seats 963 on one floor. With three banks, each having row widths up to code limit, the Flower has four wide aisles, with side aisles within an arched area which has the effect of confining auditorium width to the seated space, producing a degree of intimacy; and of preserving pleasing room proportions. This plan also tends to keep seating within an angle of undistorted vision. Chairs themselves are spaced 34 inches, with push-back seats. Side walls are covered in pale green unfigured fabric over rock wool, with the solid tone relieved by painted-on floral decoration toward the rear (out of major visual compass). Illumination is by downlights, one circuit for running light, another augmenting it for house illumination. The Flower is an operation of K-B Theatres, Architect, John J. Zink, Baltimore.



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or other female attendant should similarly inspect the women's room.

### RAMPS AND DRIVES

The ramp area and entrance and exit drives, and curbing along the highway, should be thoroughly inspected during the daylight hours and just before show time to see that they are free of litter, such as loose, flying paper or popcorn boxes.

The manager or chief of service should be trained to spot breaks in ramps or roadways, such as "bird-baths," faulty drainage, stagnant pools that cause bad odors, and other items which, unless checked in time, turn into breeding places for mosquitoes or cause other trouble.

### WATER SUPPLY AND SEWAGE

Since many drive-ins are located outside city limits, and more often in rural communities, an important item of construction as well as operation is water pressure and sewage disposal.

Each location has its own surface and subsoil conditions, and each operator has to find a solution for his own problem. The cheap way is seldom the answer; any shoddy installation concerning water, sewage, or drainage brings mounting costs in yearly maintenance, and eventual replacement.

### LITTER PICK-UP ROUTINE

At Ledgewood, the clean-up man, who doubles as night watchman, reports for duty about midnight and immediately starts, using a litter picker and bag, to gather up loose paper, cardboard boxes and other debris thrown out of cars on to ramps and roadways.

Cigarette stubs are heeled into the ground; this breaks the wrapper and lets the elements take care of the thin paper and loose tobacco.

### CROWS AS ASSISTANTS

Attracted by food particles which are thrown on to ramps, crows will keep a drive-in clean of them. If there are crows in the locality, they should therefore be encouraged.

### PAINTING METAL DRIVE-IN SCREENS

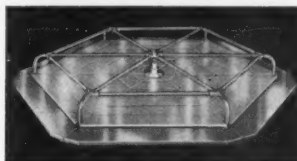
Surface deterioration of metal drive-in screens often is laid to failure to condition the metal for paint. The metal should be washed first with acetic acid (vinegar will do). After that a galvanic primer should be brushed on in preparation for the final painting. For the latter a specialized type of outside paint should be used, as for example one with titanium that is finely ground. A chalking paint (self-washing) would be desirable, except that if it is highly so (as the better house paints are) it does not maintain full coverage of bolts.

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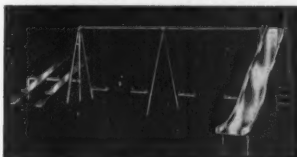
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# Drive-In with Four 300-Car Theatres



The Four-Screen Drive-In, Chicago, constructed from plan by Lewis Eugene Wilson, Los Angeles architect, and employing split-beam projection. Operator: Essaness Theatres, Chicago



General view of one of the four sections, each of which is designated a certain color by a neon sign. This is to assist traffic control (see directions below as given in folder handed to patrons), and also to assist in the location of cars by patrons when returning from the service building.

## RED SECTION

Drive forward, turn left. Proceed to exit on 138th Street.

## GREEN SECTION

Drive forward, turn right. Proceed to exit on 138th Street.

## BLUE SECTION

Drive forward, turn left. Proceed to exit on Halsted Street.

## YELLOW SECTION

Drive forward, turn right. Proceed to exit on Halsted Street.

THE CHICAGO Four-Screen Drive-In (located at southern edge of city) divides its capacity of 1200 cars among four ramp systems that radiate from a screen at each corner of a rectangular plot. The 300 car spaces are distributed through eight ramps in two of the exhibition units, and six ramps in the other two, so that the greatest viewing distance is reduced some 200 feet from what it would be for a similar total capacity in a single-unit plan. With the projection room at the center of the plot, the projection throw for two units is 475 feet, 400 for others.

This reduction of viewing distance is one of the advantages cited for the "quad" system. Another is staggering of traffic, specifically at show breaks, since the feature picture begins and ends for two of the units 10 minutes in advance of the other two units.

The Essaness plan provides for driveways around each of the units, marked by low fencing with shielded lamps spaced along them. A common entrance feeds into drives leading to the ramps at a point midway on one side, while exit in all cases is into drives immediately inside the rustic fencing with which the exhibition area is enclosed.

On entering the ramped area, cars are directed to one unit or another according to the wishes of the management. (Essaness adopted the practice of distributing attendance among all of the units from the beginning. Nevertheless, the performance was started on two screens only, with a clock trailer projected on the others.)

In addition to the effect on outgoing traffic, the scheme also staggers showbreak patronage of the refreshment service, reducing congestion there.

This service is provided in a pagoda-like



structure in the center of plot, which houses the projection room on the second floor, and is topped by a glazed cupola from which the manager can survey operations in all units. Restrooms are also in this building, which is of wood and concrete construction.

Refreshments are dispensed in two glass-enclosed sections, which are divided by service and storage facilities. Being located behind the ramp sections, these lunchrooms can be kept fully lighted at all times.

Projection is by two pairs of heads and

lamps, or four in all, with each pair in the usual changeover relationship. Each projector, however, serves two screens, the projection beam entering a box containing a prism-mirror beam-splitting system. There is thus one axial throw, and another beam at a 90° angle to the second screen.

The picture is approximately 50 feet wide for each screen. The screen structure is of laminated wood construction, and the screens themselves are painted plywood.

Area immediately around the central building is landscaped.

## Winterizing Northern Drive-Ins

THE MOST delicate and expensive equipment is that housed in the projection booth, and that's where the greatest damage will occur if there is not proper protection. In extremely cold locations it is well to install a thermostatically controlled electric heater in the booth and set it to maintain a steady temperature of approximately 50°.

Still another means of preventing moisture in the projection equipment is to run an extension cord with a 60-watt bulb in the projector and another in the sound-head. All lenses, reflectors, and condensers should be removed from the machines, be securely wrapped and placed in safe, dry storage. All accessories should then be packed with petroleum jelly or a similar lubricant.

In some locations it is advisable to apply a coat of petroleum jelly (such as Vaseline) over the exterior surface of equipment. Anyway, the machines should be covered with blankets or tarpaulins.

The amplifiers, too, should be well covered and a light bulb placed inside the covering to combat condensation.

### MOTOR-GENERATORS

Unless there is danger of a flash flood resulting in immersion of the motor-generator, the following are protective steps for such equipment:

1. Open main switch ahead of starter.
2. Wipe off all grease or oil that may have worked out of the bearing to over-greasing or oiling. Blow out all dust or lint.
3. Raise the generator brushes from the commutator by lifting them off just far enough so that the spring-tensioned fingers, which in normal operation exert pressure on the top of the brushes, drop behind the brushes to hold them off the commutator, but still in the brush box.
4. Cover the motor-generator with a close fitting and heavy tarpaulin, tying it down snugly to avoid the possibility of rodents getting into and nesting in the electrical wiring.

The tarpaulin will prevent excessive sweating due to changes in temperature.

### SPEAKERS

Many Northern drive-in operators remove all speakers and place them in dry storage for the winter months. However, this is laborious, and may be expensive. It can be avoided by using waterproof paper, or plastic bags, made to the measurements of the speaker and heater equipment. These bags are slipped over the top of the posts, gathered at the bottom and secured with stout cord. A few small holes should be punched in the under-side of the bag to prevent condensation of moisture.

### RESTROOMS AND OFFICES

All water pipes, flush boxes, commodes, etc., should be drained. Then anti-freeze or kerosene should be placed in all traps.

The ticket register should be removed from the box-office, heavily greased and placed in warm storage.

All directional signs should be covered or taken down. If taken down, they should be wrapped and stored inside to prevent cracking of painted surfaces.

The attraction sign can be set up to read: "Closed for the Season—Re-opening Early in the Spring."

Posts can be erected at each end and the entire sign be covered with small mesh wire. Some operators prefer to board up the entire sign to prevent vandalism, especially where considerable glass and neon are used.

Neon tubing and light bulbs should not be removed, since the connections or receptacles will corrode. If removal is necessary, cork should be placed in the sockets.

If drinking fountains are out in the open, they should be covered with tarps or some waterproof material. All outdoor water pipes should be blown free of water to prevent freezing and bursting pipes.

If necessary, all outdoor spotlights, floodlights and bird's-eyes should be removed or securely covered and tied.

All refreshment stand equipment should

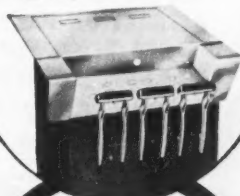
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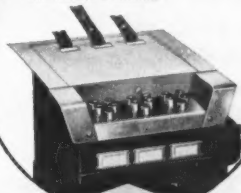
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be thoroughly cleaned, greased and stacked on counters or tables, after being wrapped in cloth or canvas.

Consult service man regarding the winter care of refrigeration equipment.

Tightly close all portholes in the booth and securely fasten doors and windows in all other buildings. If possible, seal these both inside and out.

#### STORAGE OF SUPPLIES

Carefully audit all tickets on hand at end of season, checking number sold during the season against combined total of each price ticket on hand at the start of the season, plus any additional purchases during the

course of the season. After auditing, the tickets should be removed to a safe place away from the theatre.

All policy and concession trailers should be rewound, stored in metal cans.

#### RAMPS

It is well to rope off each ramp to make certain no trucks or automobiles drive over them during the winter when the frost has heaved the entire area. (When spring comes, roll the area with at least a 6-ton roller after the ground has thawed.)

#### REFRESHMENT SERVICE

In the refreshment building, if there are wood counters and shelves, it is well to clean them thoroughly with hot water and ammonia. After they are dry, apply a generous application of clear wax.

#### PLUMBING

Make certain the plug in the bottom of each urinal trap is taken off to prevent ice.

All traps should be thoroughly cleaned with ammonia to avoid an acid reaction from taking place while the theatre is not in operation and eventually eating into the metal.

After turning off the water and draining all lines, it is well to pour a half pint of kerosene into the commodes to be positive the porcelain will not crack in the event there still may be some water in the bottom. The more expensive product to use would be the same anti-freeze you use in your automobile. However, kerosene will suffice.


#### LOCKS

Cover all locks with a piece of rubber, such as a piece of old inner tube. Then should you desire to get into a building during the winter, rain driving against the building will not have got into the lock and frozen the keyhole. If you do not have rubber, a small piece of tar paper is adequate.—Wilfred P. Smith.

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## Practical Drive-In Planting

TREES, SHRUBS, lawns, flower beds—some or all of these are part of the equipment of most drive-ins. Nature, if there has been wise choice and adaptation of site, may have installed much of it. Often, however, the operator has had to equip the property quite as he would buy carpeting and drapes and other environmental appurtenances for an indoor theatre.

Not many drive-ins have very much area devoted to lawn. Nothing is more appreciated than lawn by patrons who live in close-together houses and flats in cities. But it is well to confine lawn areas to small conspicuous plots, instead of developing extensive borders of grass. Lawns are expensive to start, more costly to keep up. The operator who goes beyond his needs is asking for trouble, renewed annually.

#### NON-EVERGREEN PLANTS

In the landscaping of drive-ins, evergreen plants have been widely adopted in all sections of the country. Many evergreen types are well adapted to the purpose, but so are some non-evergreen plants, and these not only are just as pretty during operating months in the North, but they also grow faster, are harder to winter and spring winds, and are likely to reach maturity in a size better suited to the purpose.

Compared with most non-evergreen (deciduous) shrubs and trees, the so-called evergreens (conifers) grow slowly, but they keep at it (if they don't fizzle out altogether). On the other hand, most decidu-

ous shrubs attain the desired effect much sooner and stay like that. Evergreens display their advantages in winter. At northern drive-ins their ever-greenness is no advantage.

A small group of pines or spruces, or their equivalent, make charming effects here and there. But very young shrubs, planted only a few feet apart, hardly made a splotch on the landscape, but one day they will spread out into each other's way and into traffic lanes.

Deciduous shrubs—like shrub honeysuckle (*tartarian*) spirea, viburnum, to name only a few—quickly make borders tall enough to figure impressively in the landscaping, and they therefore can be placed so that they will keep within bounds, without shearing. And in the spring or later, according to type, they will supply the added beauty of flowers.

#### GROUND COVERS, BORDERS

Some areas of drive-ins, particularly borders along outer-drives, and embankments, find use for ground covers. In some instances, these could eliminate lawn. One of the best ground covers, especially for limited areas, is pachysandra (Japanese spurge). Another is myrtle (*Vinca minor*). Once established, these endure indefinitely and fill out to a thick mat.

A cheaper ground cover is Hall's honeysuckle, but it is a rank grower and may quickly spread beyond the space where it is desired. On banks of drainage ditches,

however, it might be the solution to a problem.

Rambler roses are useful ground covers, particularly for banks. They are very thorny, however, which may be a consideration in some locations.

Along drainage ditches, and for edging a drive-in plot, the weeping willow tree is an excellent plant. It is a rapid grower, quite clean, and very hardy. It grows best where the soil is moist, but will do well in drier locations also. And, for a tree, it is inexpensive.

#### WEEDS IN TRAFFIC AREAS

Weeds are a nuisance in traffic areas especially at drive-ins which have been hastily graded, and where crushed stone has not been used to sufficient depth in drives. Well established weed growth is not easy to get rid of. But it can be done, in time.

A well prepared roadbed which is kept oiled should not give weeds much of a chance. The problem is therefore more likely to rise in the ramp area than in drives; but even in the latter, keeping the surface oiled is as helpful in discouraging weeds as in preventing turf deterioration.

Ammonium sulfamate is often recommended for weed eradication, and it is very effective on many of the tougher as well as weaker varieties. Its utility, however, is specific. It kills desired plants as well as those which aren't. It sterilizes the soil, which may be the objective.

The du Pont product *Ammate* has ammonium sulfamate as its base. Ammate will kill poison ivy, poison sumac and such serious weeds (which some drive-ins might have in wooded areas), doing so sometimes with a single spraying. In concentrated solutions, it will destroy any of the weeds which come up in drives and ramps, and at least with several applications, keep new plants from growing. Its effect in the soil, however, endures for only a month or two (alkaline soil shortens its effect).

Drives and ramps which prove to be good weed beds can be sterilized with a relatively inexpensive grade of borax. If applied in a concentration of from six to eight pounds per 100 square feet, borax should make the soil intolerable to plants for three or four years.

#### WEEDS IN LAWNS, AMONG PLANTS

Weeds among shrubs and in lawns are quite a different matter. A general killer (as, for example, Ammate) cannot be used. Weed eradication here calls for a *selective* compound, and there are many products of the kind with a base of 2-4-D. The strength of the compound depends upon the percentage of 2-4-D, and care should be taken to mix it with water in precisely the ratio specified by the manufacturer for the purpose. Such preparations kill the general run of weeds found in lawns, without destroying the lawn grass.



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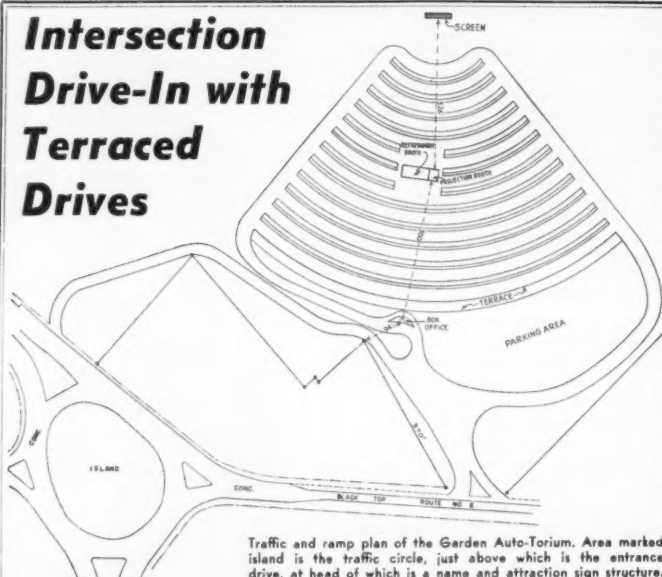
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## Intersection Drive-In with Terraced Drives



Traffic and ramp plan of the Garden Auto-Torium. Area marked island is the traffic circle, just above which is the entrance drive, at head of which is a name and attraction sign structure.



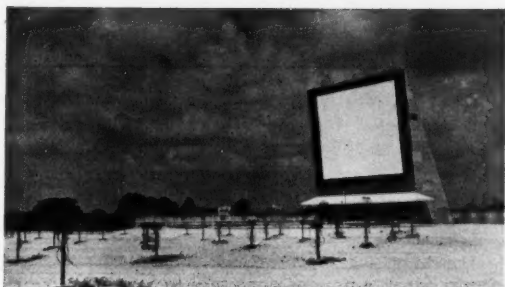
A drive with "burmed up" terrace.



Toll building, which also houses office.

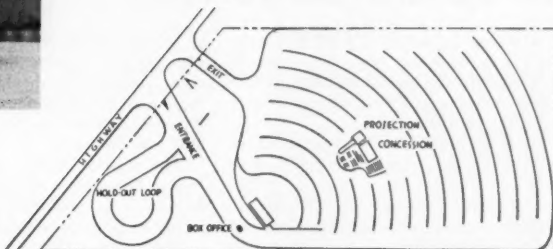
■ The Garden Auto-Torium at Ledgewood, N. J., has a system of terraces screening the entire drive-in, and defining its traffic lanes, without the use of fencing. The terraces, created by "burming up" the top soil removed in grading, are planted with rambler roses. The Garden Auto-Torium is an operation of Wilfred P. Smith, and was designed by him and Henry Ahlers, engineer. It provides for 550 cars in a plan which taps an important traffic circle, from near which the entrance lane leads deeply into the plot to the rear of the ramp area, where the toll booth is located. Structures are of California red cedar stained maple. The toll building also houses the manager's office. The main building at the approximate center of the ramp area contains the projection room, an open type refreshment stand, toilet rooms and various storage compartments, besides a garage for a jeep. Mr. Smith operates the refreshment service, which includes car service from two carts carrying frankfurters as well as iced items. The theatre occupies 16 acres of a 35-acre tract, the remainder of which, located along one side of the traffic circle, was marked at the outset for later development as a shopping center with parking accommodations for 1,000 cars. The theatre itself has storage space for 550 cars.





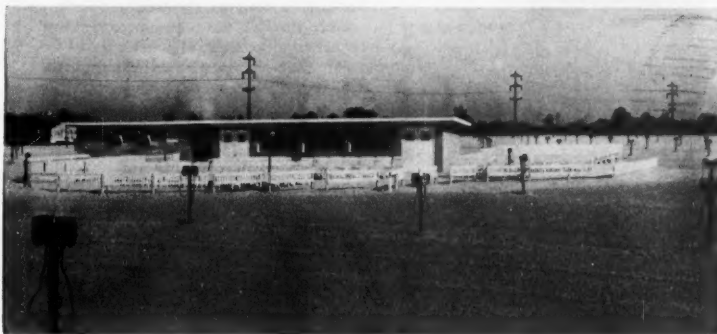
## Small City Drive-In, Capacity 530 Cars

**Outdoor theatre at Centralia, Ill. (pop. 20,000) based on study of other drive-in operations by the owners, Elbert W. and Homer S. Butler, Jr., operators of a regular theatre at Sandoval, Ill.**

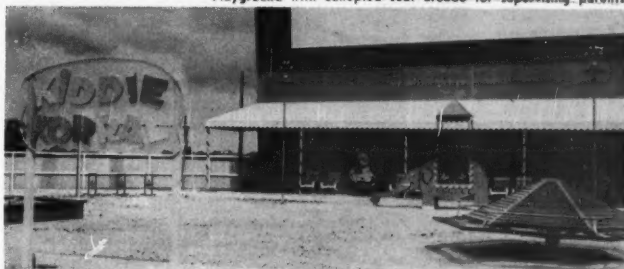


■ The plan of the Centralia adapts a relatively long plot with angular highway frontage to a capacity of 530 cars on twelve ramps. There are also seats (lawn type wood benches) for 150 patrons in front and at one side of the refreshment building.

The projection and concession facilities are in two separate buildings covered by a common roof with a breezeway between providing access to the restrooms in rear of the projection room. Plate glass panels at the front of the concession building are sloped inward at the top about 25° to avoid reflection of lighting into the eyes of persons inside looking at screen. These buildings are constructed of concrete blocks waterproofed with a lacquer-like material ("Ranetite"). For general area lighting, the Centralia has several clusters of reflector floodlamps ranged in front of the screen structure at a height a little below the screen masking. These are mounted on metal poles which also have mushroom reflectors for playground illumination. Theatre name and attraction advertising signs are widely separated. The owners explain: "In choosing to separate the name sign and attraction board, we envisioned two pieces of advertising equipment, one remaining static except for occasional minor changes in copy and color scheme, the other actually a centerpiece for dynamic poster displays, star cutouts, and even live display such as bathing girls, which might not be too far beyond the realm of possibility." The screen tower has a frame of laminated wood trusses, which is covered with asbestos-cement building board. Asbestos-cement board mounted on posts also forms the enclosure fence.



Playground with canopied seat arcade for supervising parents.



## Dealing with the Public In Special Situations

*During a performance, with the theatre well attended, a baby about three years old begins to cry so as to disturb other patrons. Brought by its mother, it was admitted on a children's ticket.*

In a theatre, and at a performance, to which a woman is likely to take a child no older than three, the manager is justified in waiting a few minutes to see if the mother cannot stop the crying. There will be impatient patrons, of course; but there will also be rather sympathetic ones.

But if the disturbance does not end within a few minutes, the manager can only have the mother shown that something more effective must be done. The manager or his assistant—should go to the location of the disturbance, patiently and as inconspicuously as possible.

Pausing at the proper row may be enough to "scare" the youngster into silence. If the child doesn't immediately stop crying, then the mother must be asked,

by whisper if she is near enough, or by some gesture, to bring the child into the aisle. The mother should be ushered to the rear of the auditorium, or outside it if the child continues to cry. (This in the event the theatre has no "cryroom").

Now she may be able to use more persuasive measures on the child; she should be asked if she would like to take it to the lounge or women's restroom to apply them further. She probably will decide then, or after restroom tactics have failed, that she had better take the youngster home.

Smiling acceptance of this decision should be accompanied by an attitude that seems to say, "Well, those things will happen sometimes," and the mother should be told that it is hoped she will come back later to see the performance and that she will be given a ticket good for this purpose; or if she cannot return for this program, the ticket will be accepted for another one.

*A crying youngster comes into the lobby and another kid explains that the child fell out of the seat. The children came unaccompanied by adults. The injured one has quite a bump on the head.*

Since the children came unaccompanied by parents, the theatre is likely to be of a patronage and location indicating direct handling of the case by the manager rather than turning it over to the police.

A bump need not be anything at all serious physically to grow into litigation! In addition to learning the names of the children and their parents, and the addresses, the manager should try to find out about where the injured child was sitting, and how he came to bump his head. It is well to do this as privately as possible, with a trusted member of the staff present.

Then take the child to a doctor, preferably one known to the manager. If not altogether too inconvenient, take a trusted staff member along, and wait for the doctor's verdict. From there on the doctor's instructions should be followed.

It is a good idea to follow up on the condition of the child by calling the parents on the telephone, if they have one—a legal precaution, and in any case, a good-will builder.

*A man who is obviously drunk approaches the box-office to buy a ticket. What should the cashier do?*

The cashier should not sell him a ticket.

If he insists, she should smilingly try to "kid" him out of the idea, while endeavoring to notify the manager. In some cases the doorman would be able to catch a certain look on her face and a telling gesture. But through all of her machinations the cashier should maintain a good-natured, tolerant attitude.

The manager or his assistant should keep that attitude as long as possible. A threat to call the police can do more harm than good. A bad case may compel calling a policeman, but that is an extreme measure. Exhaust first all efforts to make him think that he is a swell fellow just out having a good time, but that he'd better come back later when he has sobered up a little.

*A patron is causing a disturbance while seated in the auditorium, which has a capacity crowd. Checking reveals the patron is drunk.*

If the drunk is a good-natured fellow having a merry time, he might be coaxed

### DISCOURAGING "CREEPS"

The annoy of women is a type of individual fairly common in cities. Even so, some theatres do not seem to attract him as much as others. Why?

When the offense has been committed, there is no correction. Prevention of recurrence is the only thing left. Vigilance might have prevented the first offense.

Consider a man who has left his seat to go to the restroom, then returns, and going to another part of the auditorium, sits next to a woman. Noticing this, an usher should stroll down the aisle and turn back, casually, just a little beyond him, with a glance in his direction but quite as though he were locating vacant seats. This should be done as soon as the suspect has sat down in his new location, so that if he is a queer, he'll be suspicious of the usher.

The same procedure is indicated when a woman patron gives some sign of being suspicious, as by turning her head as if to study the man next to her. If nothing is wrong, the usher's tactics will not disclose his suspicion; if there is, the offender will have a pretty good idea that the usher is alert to him.

Any public indication of suspicion, however, can have serious legal consequences.

In general, a wholesome moral atmosphere can be pretty consistently maintained when (1) the theatre looks well managed; (2) the auditorium, while suitably dim, is not really dark; (3) ushers appear well trained and alert; and (4) the manager, or his ununiformed assistant, is visibly on the job. Those conditions usually convince the evil-doer that this theatre is a bad risk.



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out by a display of firmness plus entire sympathy with his desire to enjoy himself.

If he is the other kind—surly, pugnacious—the situation indicates trickery. There is someone to see him in the lobby . . . someone on the telephone . . . you have something that you think he dropped while coming in, etc.

A policeman is called when all other methods of persuasion fail. And always it is entirely up to the police to decide what to do with him. The manager *never even suggests* arrest.

In any case, no one connected with the theatre should lay a violent hand on him or otherwise indicate that he is being given "the bum's rush." To do so not only can aggravate a situation that is bad enough, by causing him to fight back, but has possibilities of legal action.

On a busy Saturday night, with a capacity audience and about fifty persons waiting for the show break, which will occur in five minutes, a member of the audience is taken sick and vomits while on the way up the center aisle.

The best procedure doubtless would be to clean up the mess immediately and be prepared to follow at once with as much washing as time allows. Prompt action on the part of a couple of ushers might get rid of the soil entirely before the show break. If not, an usher should stand by the spot, directing outgoing patrons around it, while waiting patrons should be held until the soil has been completely removed during intermission.

Investigation of a disturbance in the middle of the auditorium during a well-attended performance discloses a patron who has fainted and who may be the victim of a heart attack. The patron is heavy and elderly. Adjoining seats are occupied.

Disturbance to patrons in the vicinity is unavoidable, and one can expect co-operation in such a situation. A doctor should be sent for immediately; meanwhile, people sitting between the victim and the aisle should be seated elsewhere so far as possible, and otherwise asked to wait in the standee. When the physician has had a chance to examine the person, his instructions should be followed as to removal to home or hospital. If removal by ambulance attendants requires house lights, there is no alternative to stopping the picture and explaining the situation to the audience.

The odor of smoke is noticed in the auditorium during a well-attended performance. Investigation reveals that the cause is a short circuit in the curtain control motor. No flames are visible.

First, cut out the motor, then an elec-

trician should ascertain and eliminate the cause as soon as possible. But quite as important as shutting off the motor promptly is the need for the manager, or someone of equal conviction if the manager is not immediately available, to be seen first in one aisle, then in another, in a calm attitude, as though in the course of routine supervision, such as noting the number of vacant seats. He is thus available to any nervous persons who want to know the cause of the odor. This precaution should be continued until the ventilation system has cleared the auditorium of the odor.

Fire breaks out in the boiler room and smoke is carried to the auditorium by the ventilating system. The audience is large. There is so much smoke in the boiler room that the size of the fire cannot be immediately determined.

Turn up house lights and make explanation from stage. The manager should say something like, "For some reason which we shall soon determine, considerable smoke is getting into the ventilating system from the heating plant. The condition will be promptly corrected, but because of the smoke you will please file out of the auditorium. Return tickets will be given out at each exit. Don't hurry—there is no need whatever and to do so might injure someone."

At the same time, a staff member should call the fire department; and immediately after the manager's speech, non-sync music should be started—popular tunes of slow tempo.

What the fire marshal discovers and decides will of course determine whether the performance is to be continued.

### GOOD PRACTICE IN UNIFORMING

THE REAL function of a uniform—to distinguish the person as an attendant of the theatre, and perhaps one having certain duties—can be well carried out by a simple style with a "warm" but conservative color scheme.

Fit is of importance in any kind of attire, of course; but if it is of more importance for one kind than another, that kind is an usher's uniform. That is partly due to the form-fitting style generally used, and partly to the fact that ushers have more constant, closer contact with the public than other staff members.

Many theatres dispense with uniforms altogether for cashiers. It could be that certain restrictions as to civilian dress might serve the purpose—such as requiring a white blouse and dark skirt. But such lack of some rules of dress may result in

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a cashier looking, while on the job, as though she were ready for a dinner-dance (or seeking a date!). It is easier to keep the cashier's dress—and conduct—under control if her attire is definitely indicated by a uniform. And it makes a theatre look "trim" when its staff is dressed in one basic style and color scheme throughout.

Two sets of uniforms are not necessarily contrary to economy. When the same clothes are worn every day they wear out faster. Where there is only one set of uniforms, however, arrangements should be made for overnight dry-cleaning.

Accidents will happen, but it is proper to expect staff members to pay for repairing damage clearly due to their own carelessness. Cigarette burns can be rewoven, but it is an expensive process; if staff members realize that they will have to pay several dollars out of their own pockets for such repairs, they will be more careful. A ripped seam, or a tear, may have "natural" causes in the line of duty; but they can also be caused by negligence and horseplay. Needs for repair should be investigated as to who is liable for repairs, management or employee.

*contract became fixed and the parties bound when the bid was accepted and notice to proceed issued and that any attempt to alter that specification by the addition of the rider was ineffective for want of any consideration."*

#### AVOIDING NUISANCES

Construction is illegal that interferes with the original view, light and ventilation of an adjoining building. See *Northio Theatres Corporation v. Main Street Hotel* (231 S. W. [2d] 65).

## THEATRE LAW DIGEST

### CONSTRUCTION

A contractor is liable if he performs defective construction or alteration work, although in doing so he strictly follows the plans and specifications prepared by an architect. See *Brasher v. City of Alexandria* (41 So. [2d] 819); *Magnan & Company v. Fuller et al.* (222 Mass. 530).

#### CONTRACTOR'S NEGLIGENCE

A contractor is fully liable for all damages to a theatre building resulting from his negligence. See *Montgomery v. Scharrenbeck*, 204 S. W. (2d) 508.

Also see *Gore v. Sindelar* (74 N. E. [2d] 414), wherein the court held that a contractor is liable where he performs defective construction or alteration work, even though the contract does not contain a clause making the contractor liable for breach of the contract.

#### UNCOMPLETED WORK

If a contractor fails to fully complete the work he agreed to do, he may recover reasonable payment for the work he completed. See *Hansen v. Covell* (8 P. [2d] 856), in which the court said:

*"If the builder, acting in good faith and intending and attempting to perform his contract, does so, he may recover the contract price, notwithstanding slight and trivial defects or deviations in performance . . . but the owner is entitled to an allowance for the damages he may suffer by reason of the failure to perform strictly."*

The courts have held that a contractor may recover payment where the testimony shows:

(1) The variance from the specifications is inadvertent or unintentional, and the theatre building as a whole is not impaired.

(2) The theatre owner actually used the building after it was erected for its intended purposes.

(3) Where the defects can be remedied by the theatre owner without any great expenditures, and without damage to other parts of the structure.

(4) Where it is apparent that the builder endeavored in good faith to fulfill his contract and practically did so.

#### PAYMENT FOR UNLAWFUL WORK

A contractor is expected by law to know whether construction work is in violation of state laws or city ordinances. Hence, a theatre owner who employs a contractor to perform illegal work need not pay for such work.

It is the contractor's duty to know that the contemplated work is not in violation of valid laws; but if the contractor convinces a jury that his performed work is legal, then the theatre owner must pay. See *Schiled v. Forbes Theatre* (41 N. W. [2d] 297).

#### LIABILITY FOR EXTRAS

Higher courts agree that under some circumstances a contractor may recover extra payment for extra work not originally contemplated. This situation exists when the contract does not definitely stipulate the amount of work to be performed for a definite price; or where during consultation on the work the owner authorized the contractor to furnish extra or more expensive materials or do extra work not specified in the contract. Otherwise the contractor cannot recover additional payment for extra materials or work. See *George H. Evans v. United* (169 Fed. [2d] 500).

#### "RIDER" CALLED INVALID

A contract without "consideration" is void. Hence, an obligation assumed by either a contractor or property owner after a contract is signed, is void. See *Power Corporation v. Joslin Company* (175 Fed. [2d] 698), in which the court said:

*"It is our view that the terms of the*

### CORPORATIONS: ADVANTAGE OF

The important advantage of incorporating a theatre business is that the stockholders of the corporation ordinarily are not liable for the debts of the business in excess of the value of the stock they own.

In other words, the property and the rights of a corporation belong to it as a legal entity, distinct from its stockholders (215 N. W. 855).

#### OTHER ADVANTAGES

Also the corporation's credit is firmly and quickly established, because it is a simple procedure for credit associations to render dependable reports of the financial status of a corporation, since its books are open for inspection and a detailed report of the profits and losses of the business is rendered at frequent intervals.

Again, stockholders who have received satisfactory financial returns usually will invest additional capital to enlarge the scope of the business, if and when additional capital is needed. Sometimes an individual theatre owner is unable to supply the additional capital.

#### PARTNERSHIPS

An advantage of a partnership theatre business is that the whole capital may be advanced by one party, and the other partners may contribute their skill and services.

However, the generally established rule of law is that each partner is individually liable for all debts of the partnership incurred by any and all of the partners.

### CONTRACT SIGNATURES

Any form of signature, such as that made with a rubber stamp, typewriter, symbols, initials and the like, is valid in signing a contract and may be enforceable. See 53 S. E. 447; *Carrol v. Mitchell Company* (128 S. W. 446); 190 S. W. 1045; 195 Pac. 316.

Therefore, it is immaterial whether a

Motion Picture Herald, March 24, 1951



theatre owner, or his authorized employee, signs a contract by full name or initials. If the signer intended to make a valid contract when the signature was affixed, the owner is fully obligated. See *Meaton v. Meyers* (33 Ill. 424).

#### SIGNATURE OF AGENT

Legal records are full of cases of innocent persons held personally liable for contracts signed while intending to obligate only their employers, or other persons. Unless the signer clearly and unmistakably indicates that he himself will not be personally liable on a contract signed for another, he can be held responsible. See *Marx v. Searman* (43 So. [2d] 146).

### EMPLOYEES

#### LIABILITY FOR INJURY

Higher courts consistently hold that an injured employee cannot recover compensation for an injury unless he proves that the injury was sustained within the scope of the employment. The law is applicable when a theatre employee dies from an injury or illness. See *Finch v. Evins Amusement Company* (56 S. E. [2d] 489).

#### AUTOMATIC REHIRING

If an employee is employed for a year and thereafter continues in the employment, without further arrangements being made, the law infers that the employment continues upon the same terms and for a similar period of one year.

Therefore, if an employee is hired for one year and no different arrangement is made, or other contract signed at the end of the term, the employer must keep the employee in the same employment at the same salary for another term. If the employer discharges the employee before that arrangement expires, he must pay full salary. See *Smith v. Shallcross Co.* (69 Atl. [2d] 156).

#### CONTRACT VIOLATION

Theatre owners and officials should be very careful not to discharge a theatre employee in violation to the contract of employment. See *Goudal v. Cecil Pictures* (5 P. [2d] 432), in which the court said:

"The measure of recovery by a wrongfully discharged employee is generally and primarily . . . the agreed wage for the unexpired part of the term. . . . The measure of damages in such cases is the amount of the salary agreed upon for the entire period of service, less the amount which the employee has earned or with reasonable effort might have earned elsewhere.

(Law Digest continued on following page)

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## EQUIPMENT

### TAXATION

Anything permanently attached to real property cannot be assessed for taxation in any state, county or city as personal property. In other words, theatre chairs, projectors, electric fans and the like, when permanently attached to a theatre building, lose their personal property character and become real property. See *Taylor v. Willibey* (212 Pac. [2d] 453); *Turner v. Spokane County* (150 Wash. 524). In latter case the court held:

"Opera chairs in theatre screwed to floor lost their character of personal property, and by reason of their attachment or connection with real property, became part thereof, and should have been assessed as such..."

### REMOVAL OF EQUIPMENT

(1) A theatre operator may lease a theatre building and install different kinds of chattels, such as an air-conditioning system, air blowers, seats, electrical apparatus, etc., and after expiration of the lease contract, the owner of the theatre building can prevent the theatre operator from removing from the building certain of these items which have lost their character as personal property.

(2) Theatre operators and lessees very often find themselves confronted with legal controversy after a person purchases the theatre building and refuses to permit the theatre operator to remove his own equipment from the building.

(3) The same situation exists when the holder of a mortgage on a theatre building forecloses the mortgage. The holder of the mortgage may prevent either the owner of the building, or the new purchaser of the building, or the theatre operator from removing theatre equipment and other "personal" property permanently attached to the building. Hence, the following recent higher court opinion is important:

"A thing is deemed to be affixed to real property when it is attached to it by roots, as in the case of trees, vines or shrubs, or imbedded in it, as in the case of walls, or other chattels attached by means of cement, plaster, nails, bolts or screws."

For comparison, see *Alves v. Richheimer* (47 S. W. [2d] 1084).

### "IMPLIED WARRANTY"

Where a theatre owner makes known to a seller the particular purpose for which the purchased merchandise is required, there is an implied warranty that the merchandise shall be reasonably fit for such purpose. See *U. S. Casualty* (67 Atl. [2d] 880).

## LEASE CONTRACTS

### EFFECT OF BREACH

If a theatre operator breaches the terms of a lease contract, the landlord may immediately declare the lease void and eject the theatre operator from the premises. Also, a theatre operator who breaches a lease contract may be denied the right to renew the lease contract. See *Harry Theatre v. Warren* (16 Fed. [2d] 497).

### VERBAL CONTRACTS

A verbal lease is void if its duration extends more than one year. See *Jennings v. Petrol* (195 Pac. [2d] 899).

On the other hand, a verbal lease for more than one year is rendered valid if the lessee takes possession of the property and expends his own money for improving it. See *Orange Company v. Crosby* (36 So. [2d] 273).

### VERBAL LEASE EXTENSION

If a written lease contract contains a clause that gives a lessee, theatre operator, the right to extend a lease through written notice to the landlord, the lease cannot be extended by a verbal notice. See *Medomack v. York* (57 Atl. [2d] 745).

### ASSIGNMENT OF LEASE

What words must be used in a lease contract to permit a theatre lessee to assign the lease without knowledge or consent of the landlord? Here is an answer:

In *Miller v. Michael Morris* (63 Atl. [2d] 44) it was shown that a lease contract contained a clause by which the lessee was "given the right to assign this lease, or any estate or interest therein, without consent of the lessors."

The higher court held that this clause gave the lessee the right, without consent of the property owner, to assign the lease and sell the business without consent of, or consulting the owner of the property.

### SPECIFYING "PREMISES"

Merely because a lease contract broadly specifies premises, a theatre operator cannot occupy all of the land and buildings at the location specified in the lease contract. See *Jackson v. Birgfeld* (56 Atl. [2d] 793).

Theatre operators who sign lease contracts should be certain that the contract clearly states that the lessee "may occupy and use exclusively all of the premises" at the specified location.

Furthermore, the lease contract should contain a clause to the effect that the theatre operator may utilize the premises for any and all purposes.

## LIABILITY FOR INJURY TO PATRONS

The records of higher court cases indicate that falls on stairs and floors are prominent among the causes of suits for damages brought by theatre patrons. We find *Oakley v. Richards*, 275 Mo. 266 (there was a 4-inch stepoff, in violation of a city ordinance, from the floor into the aisle); *Petera v. Railway Exchange Building*, 42 S. W. (2d) 947 (a patron fell on a floor made slippery by soap, in a corridor usually lighted but without lights at the time); *Feucht v. Parkview Amusement Company*, 60 S. W. (2d) 663 (a patron fell over an obstacle across the unlighted doorway of a locker room); *Stein v. Buckingham Company*, 60 S. W. (2d) 712 (a patron fell on slippery stairs which were dimly lighted); *Lindquist v. Kresge*, 136 S. W. (2d) 303 (a patron fell on a worn step); *Glaser v. Rothschild*, 120 S. W. 1 (a patron fell in an unguarded hole in an unlighted passageway); *Maybee v. Missouri Orpheum Corporation*, 238 Mo. Ap. 537 (a patron caught her foot under a cupped up hole in the carpet of a theatre aisle); and *Summa v. Morgan Company*, 165 S. W. (2d) 390 (a patron fell on a slippery substance which a theatre employee knew was on the floor). In all these cases the patron was awarded damages.

### PATRON'S "CONTRIBUTORY NEGLIGENCE"

On the other hand, patrons are expected to take ordinary care.

For example, in *Green v. Crescent Amusement Company* (223 S. W. [2d] 201), it was shown that a theatre patron named Green went to the Princess theatre and obtained seats in the balcony. When the show was over she got up from her seat and started down the balcony steps. She tripped on a popcorn box and fell down the steps, sustaining serious injuries. She sued the theatre company.

During the trial the counsel for the theatre company proved these facts: Green knew that popcorn was being sold in the lobby of the theatre; she saw popcorn boxes on the floor of the balcony and on the stairs, when she walked up the stairs.

In view of this testimony the higher court refused to hold the theatre company liable in damages for injuries sustained by Green. The court said:

"We are constrained to the conclusion that the contributory negligence of the plaintiff (Green) was the proximate cause of her injury and she cannot recover."

Also see *Smith v. Crescent Theatre Company* (27 Tenn. App. 632). Here the testimony showed that a lady of mature years deliberately walked down theatre steps in the dark, before the lights had been turned on. The lady fell down the steps and sued the theatre company for damages,

but higher court refused to hold the theatre company liable, saying:

*"She knew, or should have known, of the danger and assumed the risk. . ."*

Also see *Brown v. Brown* (64 S. W. [2d] 59). In this case a patron sued to recover damages for an injury which he alleged was sustained because the proprietor had violated a state law pertaining to defective design and structure. The testimony showed that the patron knew that the defect existed; hence, the higher court refused to award damages.

Therefore, the law is well settled that a theatre patron who knows that a dangerous condition exists, cannot recover damages for an injury caused by the defect, even though in maintaining the defect the theatre operator violated either a state law or city ordinance.

In view of the above decisions here is an important duty of a theatre owner or manager after occurrence of an injury:

After giving the patron needed assistance and solace, try to have him indicate before witnesses that he had knowledge of the existence of the thing which caused his injury. Such testimony will assist in winning a favorable verdict.

#### STATUTORY TIME LIMITATION

A person having the right to recover damages may forfeit his right by delay in filing suit. See *Miller v. American Mutual Liability Insurance Company* (42 So. [2d] 328); *Salvaggio v. Perth Amboy Raritan Operating Company* (65 Atl. [2d] 122).

#### VALUE OF REGULAR INSPECTION IN DEFENSE

Higher courts consistently hold that if the testimony shows that a theatre owner or his employees regularly made competent inspections of the theatre premises, this testimony proves that the proprietor exercised ordinary and reasonable care to safeguard patrons against injuries and relieves the management of liability. See *Turner v. College Amusement Company, Inc.* (217 S. W. [2d] 504).

#### PATRON INJURED BY PATRON

Higher courts agree that a theatre owner or corporation is not liable as an insurer against injuries to theatre patrons caused by another patron. At the same time, a plain duty rests upon the theatre employees to protect patrons, so far as possible, by the exercise of a high degree of care, from violence and insults of other patrons and strangers.

Hence, when injury to a patron should be anticipated, the theatre manager or other employee should take proper measures to protect patrons from the acts of other patrons. Failure to do so always will result

in the theatre owner or corporation being liable. See *Kerrville v. Williams* (206 S. W. [2d] 262); *Travis v. Metropolitan Theatres Corporation* (205 Pac. [2d] 475).

Also see *White, 38 So. (2d) 177*. Here the testimony showed that a patron dropped and broke a bottle of oil on the floor. The porter knew that the oil was on the floor and neglected for 15 minutes to remove the oil. In the meantime another patron slipped in the oil and broke his back. He sued the proprietor for \$10,000. In holding the proprietor liable the higher court said that failure of the porter to immediately clean the oil from the floor was negligence.

For comparison, see *Whitfield v. Cox, 52 S. E. (2d) 72*. Here a patron was struck in the face by an empty pint whiskey bottle, thrown by some unidentified patron. The proprietor employed five ushers, who were charged with the duty of keeping order. In view of this testimony the higher court held the injured patron not entitled to a recovery and said:

*"The owner or proprietor of a place of amusement, or entertainment, is not an insurer of the safety of his invitees."*

Also see *Paschall-Texas Theatres, Inc., v. Waymire, 81 S. W. (2d) 767*. Here a theatre patron was injured by the explosion of a bomb set off by some unidentified person. The higher court held the proprietor not liable and said that he would not be required to anticipate that a person unknown, at a time unknown, would make a criminal assault against patrons. The court said:

*"To so hold would constitute the appellant an insurer of safety of its patrons."*

And again in *Hawkins v. Maine Theatres Company, 132, Me. 1, 164 A, 628, 629*. Here a theatre corporation advertised a special matinee, and announced that a balloon would be given to each child purchasing a ticket to the balcony. One boy brought along his sling and the toy balloons around him made a target too inviting to be overlooked. When the ushers were not looking he aimed at a balloon and struck a patron in the eye. The court held the theatre corporation not liable.

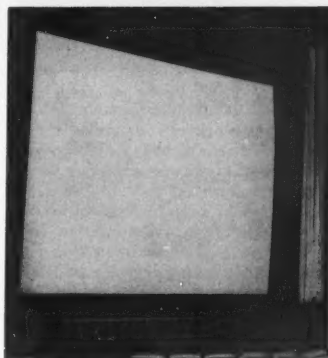
The owner of a theatre is not liable for negligence of persons who have concessions to sell products on the theatre premises, according to a recent higher court decision. See *Block v. Holding Company* (154 N. E. 761).

#### PROPERTY DAMAGE

A higher court recently rendered this unusually important decision, in effect as follows: *A theatre owner or operator never is liable for injury to either real property or private persons if the testimony shows, first, he did not violate a state law or city ordinance; and second, the injury did not result from negligence of the theatre owner*

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or operator. See *Boynton vs. Fox Denver Theatres* (214 P. [2d] 793).

## INJURY DUE TO REPAIR

Question submitted by a reader:

If a theatre operator leases a theatre building, who is liable for injuries to a theatre patron caused by subsequent defective repairs of the building?"

The answer is: The one who controlled the remodeling or repairing, notwithstanding provisions in the lease contract to the contrary.

If both the theatre operator and the building owner jointly controlled the remodeling or repairs, both are jointly liable for negligent injuries sustained by a patron.

Another important point of law is that if the owner of a theatre building reserves, in the lease contract, the right to direct and supervise alterations made by the tenant, and such alterations are made with consent and knowledge of the building owner, both operator (lessee) and owner are liable if such alterations cause injury to patron. See *Stackhouse v. Close et al* (83 O. S. 339).

## FALLING PLASTER

There have been, and probably will continue to be, occasional injuries to patrons due to plaster falling from a ceiling (usually the auditorium). A higher court case dealing specifically with such an occurrence is *Allen v. Shreveport Theatre Corporation*, 42 So. (2d) 865, in which the court said:

*"The case turns upon the question as to whether or not a theatre operator, who leases the premises from another, is responsible to a patron for injury resulting from the falling of a defective ceiling. . . . For the defendant (theatre lessee) to be held responsible, there must be some negligence shown on its part, and in the absence of proof that the defendant lessee had actual knowledge of a defective condition in the ceiling, plaintiff (injured patron) has not made out a case. . . ."*

Hence the law is well settled, that where a patron of a leased theatre is injured, and the thing that caused the injury is wholly under the control and management of the landlord, and the accident is such as in the ordinary course of events would not have happened, its occurrence may raise a presumption or inference of negligence on the part of the landlord, but the theatre lessee is relieved from all liability if the testimony shows that the lessee had no knowledge that the thing which caused the injury was defective or dangerous.

## INJURY IN NON-PUBLIC AREA

A patron who sustains an injury while in a location not intended for use of patrons,

cannot recover damages. See *Francis v. Cleveland Company* (55 S. E. [2d] 499), wherein the court said that a patron who goes on to premises not generally intended for use of patrons assumes full responsibility for his consequent injuries.

## LICENSES AND TAXES

### STATE AND LOCAL TAX

A state, county or city tax on theatres is void if it is unreasonable and confiscatory.

Furthermore, evidence that a city is in dire need of additional money to balance its budget will not justify unreasonable taxation. See *City of St. Petersburg v. Florida Coastal Theatres, Inc.* (43 So. [2d] 525), in which the court said:

*"The power to tax is not the power to destroy a legitimate business. The test of an excise tax is that which is just and reasonable, not that which the city demands to balance a budget. . . . If all one's returns from a venture are to be funneled into the government till for taxes and subventions, then the proprietor becomes a pawn of the state. . . ."*

A theatre owner may be compelled to pay "occupational taxes" on vending and other side businesses it conducts, in addition to the usual theatre or amusement taxes. See *Massell v. Daley* (89 N. E. [2d] 361), in which a special state law was litigated that requires payment of taxes on "occupations." The court ruled:

*"The sale of food by a business operating for profit, even though no profit came from the sale of the food, is taxable."*

## PARKING LOTS

### USE OF VACANT LOT

Question submitted by a reader:

"Three years ago we leased a theatre building from its owner. In the rear of the building is a vacant lot, and a part of the premises we converted into an automobile parking lot. We charged a small fee to automobile owners who parked their cars in the lot during periods when a show was not on. Also, during show hours automobile owners who did not attend our show were charged parking fees. Now the landlord threatens to sue us for all profits we earned during the past three years unless we compromise and pay him at once one-half of our profits from the parking lot. The landlord claims that the parking lot was not included in our lease."

In one case bearing on this question, the court decided that the lessee had no right to occupy and use the vacant lot. This was *Kruse v. Deye* (88 N. E. [2d] 60),

wherein the court indicated that the landlord should have sued the tenant for the rental value of the space instead of for the profits earned.

The most a court will allow is reasonable rental for the occupied space, and if the lessee proves that past tenants used the space without objection on the part of the landlord, the latter can recover no payment.

### LIABILITY FOR SAFETY

Failure of a theatre operator to provide bright lights to illuminate dangerous conditions on a parking lot, furnished for convenience of theatre patrons, will result in the theatre proprietor being liable for injuries to patrons. See *Falen v. Monessen Amusement Company* (69 Atl. [2d] 65).

### LIABILITY FOR THEFT

Cases of this nature may be divided into "two types":

First, those where the attendant merely collects a fee and designates the area in which to park, the driver himself doing the parking and retaining complete control over the car, locking it or not as he wishes.

Second, those lots where no attendants are furnished and no fee is charged patrons.

In the first instance, the theatre owner is not liable for theft or damage to the automobile; whereas the courts hold that in the second type there is liability, if the testimony shows that in the recent past other automobiles were molested while on the lot.

On the other hand, if a fee is charged for parking and an attendant parks the car, the theatre owner cannot avoid liability by notices or claim tickets that have printed thereon "no liability" clauses. See *Malone v. Santora* (64 Atl. [2d] 51).

## ZONING LAWS

Generally speaking, in order that a theatre may be built and operated in an area in which businesses are not permitted, it is necessary that the intended builders of the theatre receive authority from the city council by enactment of a new ordinance rezoning the district in which the theatre is to be constructed. All permits issued in violation of an existing ordinance are void, regardless of action of any permit official or zoning board. See *Morris v. Lunsford* (167 S. E. 297).

### NO ZONING RETROACTIVE

The higher courts consistently hold that once a theatre is being operated, a city zoning ordinance cannot restrict or stop its present operations. However, future expansion of the business can be legally prohibited by the new zoning ordinance. See *Texas v. Pittillo* (204 S. W. [2d] 396).

—LEO T. PARKER.

Motion Picture Herald, March 24, 1951



## Projection-Sound

# The Projectionist's Control Of In-and-Out-of-Focus

HEAT produced by the arc upon the film has certain definite effects on the focusing adjustments. So long as this heating can be maintained below critical limits, very little trouble will be encountered in producing a sharp picture on the screen. However, as soon as the film temperatures are increased beyond the critical zone, more and more trouble will be experienced in maintaining the picture in proper focus.

The sources for this critical problem multiply as the number of new super-high-intensity lamps and new high-speed lenses increases in the field, which, of course, is highly desirable to realize the advantages of today's cinematography.

The actual temperature reached by the film during projection is a value which cannot be readily measured. Dr. Kolb of Eastman has estimated that for normal projection, where the initial film temperature may be 80° F., the maximum emulsion surface temperature may reach 320° F. The temperature of the film base immediately in contact with the emulsion may be 300° F., and will taper down to 100° F. at the back of the film base farthest away from the emulsion.

It has been found by observation that motion picture film in the aperture of a projector is almost never flat during projection, and that it bears no relation to the curl or shape it may have as it enters or leaves the gate. Film in the aperture subjected to the heat of the light beam from the lamphouse acts as though the emulsion layer were expanding to a greater extent than the film base.

The film is distorted so that each frame assumes the shape of a pin cushion with the emulsion surface, which is hottest, on the convex, or rounded, side. Since the film edges are held by the projector shoes and guides, the center of the film frame is displaced towards the arm lamp.

### FILM "DRIFT"

A new name has been coined for this form of film motion. It is assumed that film held in line with the aperture shoes, is in a "zero drift" position. Then the displacement of the film from this zero towards the arc, is called "negative drift"; and the displacement of the film from this zero towards the lens, is called "positive drift."

Under normal operating conditions, the film is in the "negative drift" position with the displacement of the film center towards the arc. It has been noted that in conditions approximating those of a first-run house, "negative drift" may reach as much as 0.020 to 0.025 of an inch without peril because it will remain constant and the lens may be focused upon the new "negative" position of the film and left in that position.

As the projection intensity is increased, such as when some of the older lamps are being run at overload points, sudden changes in focus may appear with the change from scene to scene in the same reel; or it may seem necessary to sharpen the focus a few times during the period of one reel.

This phenomenon is apparently the result of gradual variation in the amount of "negative drift" of the film at various points in the reel. The heat intensity on the film has reached a point where the "negative drift" on the film has become extremely high. Here the slightest variation in the structure of the film itself, such as moisture, exposure, etc., will cause the "negative drift" to change enough to exceed the 0.002 to 0.004 of an inch tolerance in lens position for screen sharpness.

### PROJECTIONIST'S ACTION

*At this point the most extreme vigilance is required from the projectionist. It may be possible to alleviate this condition to some extent by making certain that the lens is left in focus in the center of its tolerance travel.*

As was pointed out, all lenses have a certain definite depth of focus and if an attempt is made to leave the lens in the mid-point of this tolerance, then any slight variation in film position may not go beyond the focal range of the lens.

When the projection intensity is increased even further—and that is now quite possible with some of the new carbon trims—a point is reached where the normal "negative drift" of the film in the aperture stops and will actually reverse itself back to the zero plane and continue beyond to a position of "positive drift." (During the tests performed by Eastman, a maximum positive drift of 0.045 of an inch was observed.)

Dr. Kolb says of this particular condition, "During the time when all the frames

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[in the film] show 'negative drift', or the time when all frames show 'positive drift', a sharp steady picture can be focused on the screen. In the transition period, however, it appears that some frames reach the point of 'positive drift' ahead of their adjacent frames, some frames actually go negative, while others nearby go positive. The limits of these two opposite film motions exceed the depth-of-focus of the projection lens, and the phenomenon of in-and-out of focus is observed."

Under these conditions, *no one setting of the projection lens will focus all frames equally sharp*, and the change from "negative drift" to "positive drift" is so rapid

and unpredictable that the projectionist has no possibility of following it with lens adjustment.

It has been noticed that after new film has been used for a while, in-and-out-of focus trouble will be considerably decreased. In fact, during accelerated laboratory tests, in-and-out of focus may be encountered after two to fifteen projections, and the subsequent improvement in image quality may come in from two to ten projections additional. In a theatre where generally longer times elapse between projections, in-and-out of focus may begin in from several days to several weeks, and last correspondingly longer.—*Gio Gagliardi.*

## Progress in Three Dimension

MAN is a two-eyed animal. To see things naturally, he must look with *both* eyes. Inasmuch as the two eyes are separated by a fairly definite distance (usually a little over 2½ inches) each eye has an *individual point of view*, and the aspect of any scene must be slightly different from each of these points of view.

Even though the *amount of difference* is very slight, the image focused on the retina of each eye is different. When the brain fuses the two images into one, it interprets the difference in terms of depth, solidity and surface texture.

If two photographs of an object or scene are made from two different points of view separated by a distance similar to that between the eyes these will correspond, respectively, to the visual image of each of the two eyes. If the *two photographs* are then viewed in such a manner that each eye shall see one of them, then the brain will fuse the different images transmitted by the two eyes into one three-dimensional image equivalent to normal direct vision.

The problem for stereoscopic or three-dimensional perception is thus two-fold. First, we must make *two photographs from separate points of view*; then we must look at these two pictures so that *each eye sees only its correctly corresponding picture*. That is actually the whole purpose of the art of stereoscopy.

In order to permit large groups of people to view stereoscopic pictures simultaneously, three-dimensional pictures have to be projected upon a screen located within easy view of the spectators. The stereoscopic laws governing this arrangement for projection are still the same as those for viewing single still pictures through a stereoscope. *Two pictures must be procured corresponding to the two camera locations; these two pictures must be projected on a screen in front of the observer in such a way that each one of his eyes will see only one co-ordinated picture.*

The projection of motion pictures in

that manner is perfectly practicable and can be fully satisfactory within the conditions stated above. Several methods have been found practicable and have been demonstrated in private and to the public. These methods can be classified roughly into five divisions.

1. *Screen divider and viewer type.*
2. *Mechanical eclipse type.*
3. *Color anaglyph type.*
4. *The free vision type.*
5. *The polaroid filter type.*

[All but the fourth require spectators to use some kind of viewer; the fourth employing a rather complicated "grid" installation in front of the screen, may be fairly judged as impracticable for commercial application.—Ed.]

### THE POLAROID METHOD

This, the fifth in the list above, is the most promising method of stereoscopy yet developed. It has been used to produce three-dimensional motion pictures. Two interlocked projectors have been used, each one projecting *one picture* of a pair of stereograms. However, the invention of the Vectograph has since eliminated this inconvenience and expense.

Three-dimensional Vectographic film may be projected in any ordinary motion picture projector. The Vectograph is its own polarizer, so no polarizing filters are involved. Both images which compose the stereogram occupy the same film area, or frame, so there is no need of beam splitting attachments or of increased frames, or of alternate projection.

The relationship of one image to the other is determined when the Vectograph is made. The Vectographic film simply takes the place of the conventional film in the projector with no change at all.

There are two requirements of great importance, however: the screen *must* have a metallic surface, and each person in the audience must wear polarized viewers.—*Gio Gagliardi.*

### OPTICAL OBJECTIONS TO SCREEN MASKING

The motion picture screen, as now presented in many theatres, occupies only a small portion of the field of vision of the spectator sitting in the auditorium. Immediately surrounding the screen, in regular practice, is black masking, which produces sharp contrast between itself and the high picture illumination.

All theory of optometrical science points to the fact that this combination is the worst possible condition to set before a person's eyes.

It has been proved that long exposure to sharp light contrast, such as that produced by the brightly illuminated screen, and by the large dark areas of the surrounding surfaces, will cause definite eye strain, fatigue and discomfort to the viewer.

Extensive tests made by the Optical Society and optical instrument companies indicate that the great majority of persons, when viewing a projected picture, prefer that the surrounding area carry a certain amount of illumination, so as to serve as a transitional space between the screen and the audience.

Most observers agreed that when the area surrounding the picture was fairly uniformly illuminated, fatigue from eye strain and glare was considerably decreased. The tests also indicated that a brightness of background of 1/25 to 1/50 that of the screen was satisfactory.

Spotty illumination, or sharp islands of bright light too closely adjacent to the screen (well within 180° laterally, 90° vertically) also produce discomfort because of their distracting interference.—*GIO GAGLIARDI.*

## Screen Conditions For Good Vision

THE MOTION picture screen has a greater purpose in the theatre than to act just as a reflective surface. It should function as such a surface efficiently enough to aid the performance in its objective to transport the theatre patron into the land of make-believe, to show him any part of our universe, whether in fact or in fantasy.

In order to perform these psychological functions properly, the screen and its brightness must bear some proper relation to the auditorium and its illumination. The projection practice committee of the Society of Motion Picture and Television Engineers has made certain recommendations with regard to minimum screen sizes and brightness values. These recommendations for general guidance are as follows:

1. The *width* of the picture on the screen should not be less than *one sixth* of the distance from the center of the screen to the *most remote seat*.

2. The distance between the screen and the front row of seats should be not less

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than 0.87 of a foot for each foot of picture width.

3. The brightness at the center of a screen for viewing 35mm motion pictures shall be between 9 and 14 foot-lamberts when the projector is running and no film is in the gate.

## CONTROLLING FACTORS FOR SCREEN BRIGHTNESS

When an object or an image is being viewed, each detail of it is transmitting light to the eye of the viewer. The ability of the eye to distinguish these details is called the *Visual Acuity* (visual sharpness) and is perhaps one of the most important of all the visual functions performed by the human eye.

Now it has been checked repeatedly that visual acuity increases with brightness until a level of more than 10-foot lamberts is reached. For increases of brightness above this value, visual acuity changes very little.

It has been noted also that continual use of the eyes in attempting to discern fine detail near the low limit of visual acuity, results in *Visual Fatigue*.

From the above it is evident that the finer the detail, or the smaller the steps of brightness to be viewed, the greater must be the brightness level if eye fatigue is to be reduced to a minimum.

When film is used that has too high a contrast ratio, the excessive range of brightness to darkness comparison produces an unpleasant sensation called "glare" or *halation*. A remedy for this fault is to reduce the contrast, and increase the over-all brightness.

## SCREEN SURROUND

The immediate surroundings of a screen (the peripheral illumination) also can have a controlling influence on the necessary brightness of the projection screen. It has been customary to provide a dark screen border of large area with practically no measurable brightness compared to the screen itself. However, nearly everyone who has worked upon the physiology of vision condemns this practice. It is well known among eye doctors that reading or other close work with high central, but low peripheral illumination, produces eyestrain which may be relieved simply by increasing the peripheral illumination, without changing brightness of the central object!

## BRIGHTNESS AND PICTURE SIZE

A question that is often asked concerns the variation of required brightness with screen size and the distance from which the screen is viewed. From experience it has been found that, for good vision, small objects require higher illumination than large objects, and this is found to be the case with the projected picture. Higher

relative screen brightness is necessary for small screens than for large ones. This same conclusion is true when viewing a screen from a large distance, since the screen image appears relatively small from the more distant rows.

## AUDITORIUM LIGHTING

In addition to the above factors, the level and type of auditorium illumination can have a profound effect upon the quality of the projected picture. The lighting of the auditorium must provide for two distinct functions:

1. *Intermission lighting*.
2. *Running illumination*, which consists of two parts while the performance is on—(a) *exit and traffic lighting* to permit patrons to move safely to and from seats; and (b) *screen marginal lighting*.

While the picture is being viewed, it is necessary that auditorium lighting shall not be allowed to flood the screen and therefore wash out the picture contrasts and details; however, the vicinity of the screen should be illuminated to a point where fatigue from screen glare is minimized.

Sources of auditorium illumination for use during projection should never be placed so as to be within the arc of vision of any patron.

Down lighting should be used wherever possible for visual comfort.

Finally, a projection screen should be selected that has the best possible reflective characteristics suitable to the auditorium.

Screens for motion picture use fall into two main classifications. Type One is a matte or diffusive screen with a surface

types; the basis for comparison is a block of magnesium carbonate, which is assumed to have 100% reflectivity at all angles.)

The only easy method of checking the deterioration of a screen surface is to make a direct comparison with a sample of new screen procured from the same manufacturer.—Gio Gagliardi.

## Screen Light and Projection Tests

[In a check of theatres made by the Society of Motion Picture and Television Engineers after World War II, it was found that approximately 50% of the theatres had illumination intensity and screen brightness at or below the minimum recommended value. About two-thirds of the projectors provided side to center illumination ratios as low as 50%. About 85% of all projection systems measured delivered less than 80% of all the available light to the screen; and 30% of all the projectors measured delivered less than 60% of all the light available to the screen, while only 20% of the systems were close to maximum efficiency.—Ed.]

IN ORDER to measure the total light projected on a screen in lumens, it is necessary to determine the average light intensity in foot-candles over the whole screen. The average foot-candles multiplied by the area of the picture in square feet will give the total number of lumens delivered by the system to the screen. If this is done with the projector running, then this value will most closely approximate actual conditions.

With the projector running, and no film in the projector, take five consecutive readings of foot-candles on the screen. [A good instrument to use for this purpose is a Weston Model 703 Screen Illumination Meter.] Reading *A* should be in the center of the picture; readings *B* and *C* should be at the right and left side of the picture midway from top to bottom and about 2 feet in from the extreme edge; readings *D* and *E* should be two diagonally opposite corners of the picture and about 2 feet in from the extreme edges. From these five readings a weighted average should be obtained as follows:

- (1) Multiply reading *A* by two as  $(2 \times A)$ ; (2) add readings *B* and *C*  $(B + C)$ ; (3) take the average of *D* and *E*  $(D + E \text{ divided by } 2)$ ; (4) add the result of 1, 2 and 3, then divide the total by five.

The final answer of step 4 will give the average foot-candle reading for the whole area of the picture. This value multiplied by the area of the picture in square feet will give an answer in lumens, or total light, projected to the screen.

The National Carbon Company has

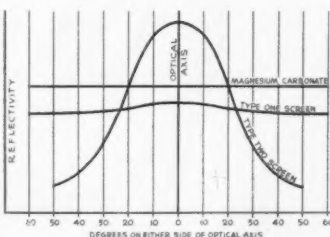


Chart comparing reflection power of Diffusive (type 1) and Specular (type 2) screens with magnesium carbonate.

that appears equally bright practically through a viewing angle of 50° on each side of the optical axis. This surface should be as white as possible and should have a reflection factor of 75% to 80%.

Type Two is a semi-matte screen. The surface is slightly glossy and white, or coarse, with an aluminum coating. These screens have a higher reflective value than those of type one, but only through a restricted angle of 20° to 30° from the optical axis (see comparison chart of the two



published tables correlating some of the above factors in order to give the field a means of making light reading comparisons.

If it is found that the measured light readings are lower than the theoretical values as published in the National Carbon handbook, then the following steps should be followed:

1. Carbon crater position should be checked with respect to the lamp optics and the film aperture gate.

2. Alignment of carbon and optical system should be examined.

3. Reflector or condenser optics should be carefully examined for defects and replaced if necessary.

4. Shutter blade extensions should be examined. Sometimes these are opened excessively to eliminate ghost effect.

5. Projection lenses should be examined for imperfections and if possible substitution made to localize trouble.

In most instances it will be found that by following a test procedure, such as described above, not only can the light delivering capacity of a system be maintained at its peak, but often it can actually be improved over the original value.

#### FOCUS AND STEADINESS

A useful tool is the *Visual Test Film* obtainable from the Society of Motion Picture and Television Engineers, Madison Avenue, New York. It is called the 35mm Visual Test Film, Code Number V.T.F.-1.

The Visual Test Film is a print on standard safety stock and is divided into four main test sections. The first consists of a regular pattern of large clear diamond-shaped parallelograms on a black field. Any tendency for the projector shutter to be out of adjustment will be indicated by white streamers (ghost) above or below the diamond points in the black field. If the "ghost" cannot be cleared by moving the shutter adjustment, then the mechanism should be examined and repaired. The shutter itself should be examined to make sure that it has not overly trimmed off.

Section Two consists of a pattern of rectangles symmetrically spaced from the center of the picture to the edges and serves to indicate the amount of picture jump and side weave. These values can be determined by actual measurement from the picture masking to the projected rectangles. Excessive image motion should be corrected by checking film pad spring tension, guide roller and edge guide location. The intermittent should be checked for wear and eccentric sprocket and shaft.

The third section will quickly show whether the projection lens has any spherical aberrations. This test will also indicate to some extent the amount of color distortion (chromatic aberration) in the lens.

The fourth section provides mainly a sharpness of focus test.

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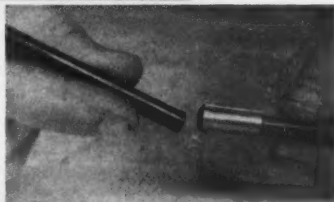
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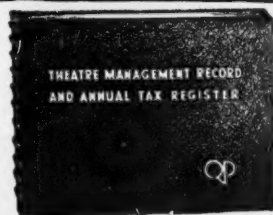
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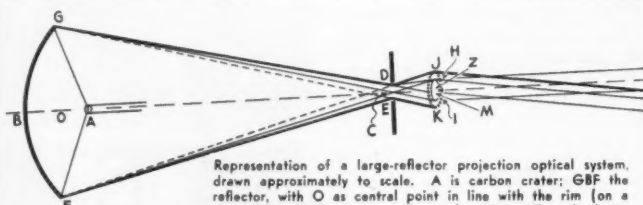
## Judging Lamp-Lens Efficiency

IN ORDER to obtain the maximum screen center light from a reflector lamp optical system, the projection lens should be at least as fast as the lamp optics. And then in order to increase the screen side and corner illumination, the projection lens should be faster than the lamp optical system.

For example, where the lamphouse optics have a speed of  $f/2.3$ , a lens of the same speed would produce the maximum illumination at the center of the screen, with a

possible side-to-center ratio of 55%. This ratio can normally be improved only by forming the crater image closer to the lens, but this operation reduces the illumination at the center quite a considerable amount. However, by changing the projection lens to an  $f/2.0$ , the original maximum center illumination could be maintained and the side to center ratio could be materially increased.

[For demonstration of the reasons for this, see drawing and explanation below.]



Representation of a large-reflector projection optical system, drawn approximately to scale. A is carbon crater; GBF the reflector, with O as central point in line with the rim (on a chord of the reflector circumference). HI inscribes the limits of the projection lens. JK is the limit of light through the gate. GD and FE indicate the limit of light beam from the reflector, while DE indicates the diameter of light beam at the film gate. See text.

This optical system, drawn approximately to scale, represents a large reflector type lamphouse and a high-speed projection lens. The diameter of the reflector FG is 16 inches. The distance from the rear of the reflector to the film aperture BC is 35 inches. The distance from the rear of the reflector to the positive carbon crater BA is 6.5 inches. The distance from the reflector (at a point in line with the rim) to the aperture plate OC is 31.375 inches.

The projection lens HI is shown as a single element for simplification. This condition is not absolutely correct because actual projection lenses are made up of many elements and have barrel mounts of considerable lengths which actually have a definite deteriorating effect on the screen light. This effect will be discussed later. Anyway, the projection lens HI has a focal length of 4 inches, and a clear diameter of 2 inches.

Let us take the cone of light GCF. This is a reproduction of the center of the carbon crater upon the center of the film aperture and produces a cone of light HCI, which completely fills the lens aperture. The speed of the lens for this particular condition is CZ divided by HI, or 4 divided by 2, which gives  $f/2.0$ . And the speed of the reflector for this same point would be OC divided by FG, or 31.375 divided by 16, giving  $f/1.96$ .

For the center of the crater, the center of the aperture, and the center of the screen, the speed of both the reflector and of the projection lens are thus well matched. However, let us look at the relationship between the lens and the total cone of light coming from the film gate.

If we take a section through the lens, we will see that the light from the reflector through the gate forms a cone whose base diameter is JK at the lens, and whose

truncated tip diameter is DE at the film gate. But JK is a larger diameter than HI, therefore a good deal of the light coming through outer areas of the aperture from reflector is not completely transmitted by the lens.

Let us assume that we increase the lens stop diameter to equal JK. Now the full cone of light sent out by the  $f/1.96$  reflector should be accepted by this new lens aperture and transmitted to the screen. The speed of this larger lens would have to be about  $f/1.23$ . (This value was scaled off the drawing and computed by dividing the distance JK by CZ.) Although the increased speed of the lens JK would increase the total amount of light delivered to the screen, it is doubtful if the intensity at the center would be changed. The greatest effect would be to increase the level of illumination at the side and corners of the screen.

The reason for the above is as follows: Cone HCI, which comes from the center of the aperture, will continue to be accepted by the larger lens; but since the dimension of the base of the cone will not change, the intensity at the center of the screen will not change. Cone HDM coming from the corner of the film gate, however, will be changed to Cone JDM for the new lens. The base for this cone will be increased from HM to JM, therefore light at corner of screen will be increased.

It can be seen from the sketch that the  $f/2.0$  lens is fast enough to collect the full amount of light projected through the center of the film aperture by the  $f/2.0$  reflector. However, it is not fast enough to collect all the light rays from the reflector when these rays are shifted from the center of the film aperture towards the edges. In order to utilize these lost light rays, a faster lens becomes necessary.—Gio Gagliardi.

# How to Check Screen Results of Projection Light System

MATERIAL FOR determining the efficiency of a projection light system of a theatre, so as to learn whether the screen is getting all of the light needed and paid for, is offered in the following discussion and accompanying table (*next page*).

All the figures indicated in the table are for maximum light on the screen, or for that position of controls which give maximum light intensity readings at the center of the screen. This seems to be the best point at which to make comparisons between different systems, since there is a natural tendency, when taking light measurements, for a projectionist to tune his controls for peak output. At any rate, if that peak can be reached, it is quite certain that the same system can be detuned for the sake of better light distribution.

Column A in the table shows the light that can be expected without a shutter (100% transmission) and using the best lenses available. Here the only controlling factors are the arc current and the voltage, and the lamp optical system.

However, during actual projection (with shutter running), the maximum light that can be expected is shown in Column C, where a double shutter projector is used (57% transmission). The values in Column C indicate the peak in projector and projection lens development to date.

Column D shows readings similar to those of Column A, but in this case an f/2.5 uncoated lens is indicated, so the light transmitted to the screen is down from 20% to 40%. (It is interesting to note that when the projection lens is changed from an f/2.5 to an f/2.0, the light can be increased by about 50%, but only in those cases where the lamp optics also have a speed of f/2.0.)

Where the lamp optical systems are slower, the increase in total light delivered, due to the faster projection lenses, is considerably less than 50%. This is confirmation prove fairly definitely that in order to get the maximum light delivery from a complete projection system, lamp-house and projector optics should be of equal speed.

When making comparisons between readings at the theatre and those in the table, care should be taken to simulate equal conditions. Some projector lenses may have speeds in between the two types shown in the tables. Readings for these should be interpolated.

Some lenses have much slower speeds, and in that case the readings will be less than those indicated. At any rate, by taking values of the actual light output of theatre system, with a little care one can determine whether projection efficiency is as high as it should be.

A WORD OF CAUTION—When taking light readings, always run the projector so that the rear shutter will shield the projection lens from the heat of the arc as much as possible. Even then, expose the lens only for short periods of time.

If readings are taken without the shutter running, open the lamp-house dower only for momentary flashes. Remember that the heat developed at the film aperture can reach 1250° Fahrenheit, and that these high temperatures can damage lenses.

## LIGHT MEASUREMENT

The simplest instrument with which to measure screen light is the Weston Screen Illumination Meter, which will measure light intensity at any position on the screen. This meter will give values in foot-candles



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—that is, the intensity of light impinging on the screen in candles per square foot of screen surface.

Assuming that we had the same readings on this meter at any position on the screen; then the total amount of light reaching the screen would be a single meter reading multiplied by the actual picture area in square feet.

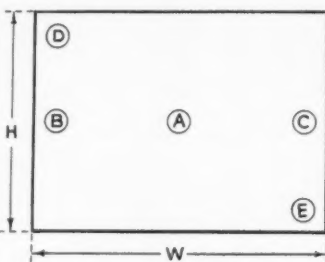
#### TAKING SCREEN READINGS

Actually, it is practically impossible to get the same light intensity readings over the whole screen; in fact, center-to-side readings may vary as much as two to one. Therefore, in order to get the actual and correct value of the total light on the screen, it is necessary to take readings at different points on the screen, then obtain the proper average value for these readings, and multiply this average value by the area of the screen in square feet.

It is absolutely essential to arrive at the proper figure for this average intensity in order to obtain the correct value of the total light delivered by a projection system to the screen. To obtain this correct average, the screen should be divided into a large number of equal sections, and a reading should be taken in the center of each section. Then these readings should be averaged; that is, all the readings added together and the total divided by the num-

ber of readings taken. The greater the number of subdivisions on the screen, the greater will be the accuracy of the average value.

In actual practice this can become quite a laborious process, and it has been found



Representation of screen indicating points on screen for taking readings in five point method.

practicable to take readings at points lettered in the accompanying drawing, and calculate as follows:

Line 1—Multiply the reading at A by 2.

Line 2—Add readings B and C together.

Line 3—Add reading D to E and divide the sum by 2.

Line 4—Add the results obtained in lines 1, 2 and 3 together.

Line 5—Divide the result obtained in

line 4 by 5. This value is the average foot-candle reading for the entire screen.

Line 6—Multiply the height of the picture H in feet by the width of the picture W in feet. This will give you the area of the picture in square feet.

Line 7—Multiply result in line 5 by the result in line 6. This will give you the total number of lumens delivered to your screen by the projection system. This value should be in the range of 3,000 to 11,000 lumens, depending upon the projection light system used.

#### PERFORMANCE FINDINGS

Having computed the actual total lumens reaching the screen, compare this value with the theoretical maximum as expected from an ideally perfect system, as represented in the table. This shows a list of carbon trims and projection systems and their light output under different conditions.

Most of these values have been obtained from data reported by projection carbon manufacturers and represent the possible top limit of light output under those conditions. There may be some lamps in the field, especially in the suprex carbon arc class, that have a faster optical system, in which case more light output can be expected than the amount shown.—Gio Gagliardi.

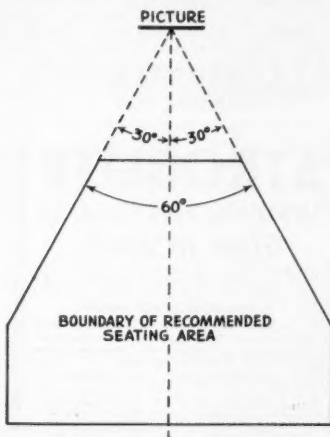
TABLE OF SCREEN LIGHT VALUES FOR VARIOUS ARC TRIMS AND OPTICAL SYSTEMS.

CARBONS		ARC		LAMP OPTICS		MAXIMUM LIGHT ON SCREEN IN LUMENS USING F/1.9 or F/2.0 COATED LENSES			MAXIMUM LIGHT ON SCREEN IN LUMENS USING F/2.5 UNCOATED LENSES		
POSITIVE	NEGATIVE	AMPS	VOLTS	TYPE	SPEED	NO SHUTTER	50% SHUTTER TRANSMISSION	57% SHUTTER TRANSMISSION	NO SHUTTER	50% SHUTTER TRANSMISSION	57% SHUTTER TRANSMISSION
						A	B	C	D	E	F
12mm x 8in. Low Int.	8mm x 8in.	32	55	10" Mirror	f/2.3	3400	1700	1900	2500	1300	1400
7mm x 14in. Suprex	6mm x 9in.	40	27.5	11 3/8" Mirror	f/2.5	6500	3300	3700	5000	2500	2900
7mm x 14in. Suprex	6mm x 9in.	42	33	14" Mirror	f/2.3	7500	3800	4300	5500	2700	3200
7mm x 14in. Suprex	6mm x 9in.	46	35	14" Mirror	f/2.3	9000	4500	5100	6400	3200	3700
7mm x 14in. Suprex	6mm x 9in.	50	37	14" Mirror	f/2.3	10000	5000	5700	7200	3600	4100
8mm x 14in. Suprex	7mm x 9in.	60	36	14" Mirror	f/2.3	11000	5500	6300	8200	4100	4700
8mm x 14in. Suprex	7mm x 9in.	65	38	14" Mirror	f/2.3	12500	6300	7100	9400	4700	5400
8mm x 14in. Suprex	7mm x 9in.	70	40	14" Mirror	f/2.3	14000	7000	8000	10600	5300	6000
9mm x 20in. H. I.	5/16 in. x 9in.	82	56	15" Mirror	f/2.0	17000	8500	9700	11000	5500	6300
9mm x 20in. H. I.	5/16 in. x 9in.	85	58	16" Mirror	f/2.0	20000	10000	11400	13000	6500	7400
10mm x 20in. H. I.	3/8 in. x 9in.	110	60	16" Mirror	f/2.0	21000	10500	12000	13500	6800	7700
13.6mm x 22in. H. I.	7/16 in. x 9in.	125	68	6 1/4" Condenser	f/2.0	14500	7300	8300	9200	4600	5300
13.6mm x 22in. H. I.	1/2 in. x 9in.	150	78	6 1/2" Condenser	f/2.0	19500	9800	11100	13000	6500	7400
13.6mm x 22in. Super	1/2 in. x 9in.	170	75	6 1/4" Condenser	f/2.0	21500	10800	12300	13000	6500	7400
13.6mm x 22in. Hifex	1/2 in. x 9in.	180	74	6 1/4" Condenser	f/2.0	24800	12400	14100	14500	7300	8300



# RELATION OF SEATING PLAN TO PICTURE SIZE

Patrons seated within the area indicated in the accompanying drawing, will not be subjected to sidewise figure distortion. An easy way to figure the location of the two side boundaries is to make sure



that the total length of any row of symmetrically arranged seats, including aisle spacing, is not greater than the distance from the row to the screen.

Another and perhaps not such a well known cause of distortion in visual perception, is the relation between the screen size and the actual viewing distance. When a theatre patron looks at a motion picture image, he should be able to distinguish all the fine details with their proper emphasis, as he would normally see them if he were present at the scene of action.

This means that these details and their surroundings should present to his eyes the same angular coverage and the same brilliancy from any seat in the theatre that they would if he were present in reality. This ability represents good visual acuity.

Eye specialists describe visual acuity as the ability to distinguish fine detail, and they have standard procedures to measure this important function for any person.

More investigation is needed before absolute rules for viewing distances with regard to screen size can be laid down. At present it seems fairly safe to follow these rules of thumb:

1. The first row of seats should not be any closer to the screen than the width of the picture.
2. The last row of seats should not be any farther away than five times the width of the picture.
3. No complete row of seats should be longer than its distance from the screen.



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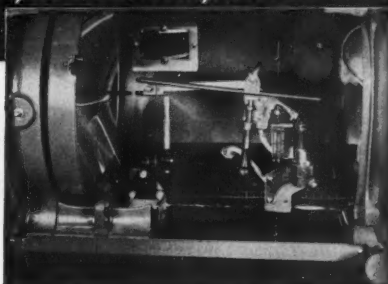
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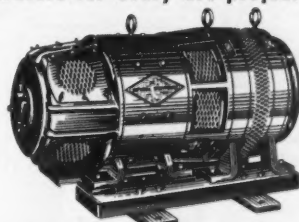
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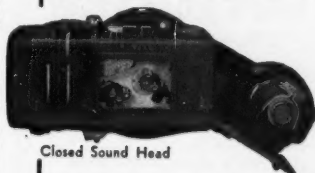
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## To Quigley Publications Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in 1951 Market & Operating Guide—

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**NEW YORK 20, N. Y.**

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## Air Supply & Conditioning

**AIR DEVICES, INC.**, 17 East 42nd St., New York 17, N. Y.

Air filters, diffusers, exhausters.

**DIFFUSERS**, Square or rectangular: Available in their basic types and a variety of vane arrangements, patterns and sizes. **Type R** is for surface mounting; **Type RV** for mounting on exposed ducts; **Type RTC** for flush mounting in acoustically treated ceilings, fitting flush with acoustic tiles of standard sizes. All types have units of stamped steel, spot welded for rigidity, and are finished in baked enamel lacquer. They can be assembled in many vane arrangements for diffusion in one, two, three or four directions.

**DIFFUSERS**, Circular: Fabricated of spun aluminum in a variety of sizes for flush or suspended mounting. Available for combination supply and recirculation; also for combination with built-in light sources. Finished in baked aluminum lacquer.

**FILTERS (TYPE FM "Airtair")**: Permanent cleanable viscous type with filtering media consisting in layers of expanded metal to stop and hold dust for long periods of time.

**EXHAUSTERS**: Wind-actuated for general ventilating exhausting service. Constructed of heavy-gauge steel with corrosion-resistant finish. Wide "venturi-type" orifices for maximum exhaust efficiency. Designed for positive elimination of down draft. Weatherproof.

**DOMESTIC DISTRIBUTION**: Authorized dealers in heating and ventilating industry.

Cable Address: AIRDEVICES.

**ALTON MANUFACTURING CO.**, 112 Ross Ave., Dallas, Tex.

Unit air-conditioners, evaporative coolers. **UNIT CONDITIONERS**: With evaporative condenser built in; cap. 10, 15, 20, 25, 30 tons; each unit with electric controls, switches, valves, etc.; shipped charged with refrigerant.

**EVAPORATIVE COOLERS**: Self-contained for small and medium-size theatres; each unit includes blower with motor and air washer cooling section with recirculating water pump; encased in all-galvanized housing for outdoor placing if desired; uses all fresh air and provides temperature drop of from 10° to 20° below outdoor temperature.

**DOMESTIC DISTRIBUTION**: Authorized theatre supply dealers in specific localities; any theatre supply dealer, or direct representative elsewhere.

**ANEMOSTAT CORP. OF AMERICA**, 10 East 39th St., New York, N. Y.

Air diffusers.

**ASPIRATING TYPE OUTLETS ("Anemostats")** in ceiling and wall models for flush or projected mounting, fabricated for assembly according to air volume and adjustable directionally; line includes model for frequent air change with low velocity (AR-2); for use with unit heater (HU); combination supply and exhaust (AC); supply with adjustable flow pattern (C-4); combination diffuser and cove light (CSL); combination diffuser and globe light (NL-1); flush-mounted ceiling supply (C); wall supply (W).

**DOMESTIC DISTRIBUTION**: Air-conditioning contractors.

**GENERAL ELECTRIC CO.**, Air-Conditioning Dept., Bloomfield, N. J.  
Mechanical refrigeration equipment, evaporative condensers, boilers.

**TYPE FD UNIT CONDITIONERS**: Self-contained cooling equipment for direct space or duct conditioning; include heating with addition of suitable coils. **Type FD-100D**, 10 tons; **FD-75D**, 7½ tons; **FD-50D**, 5 tons; also 2 and 3 tons.

**TYPE HD CENTRAL STATION CONDITIONERS**: Horizontal (HDH) and vertical (HDV) models; provide both cooling and heating; five basic frame sizes in each type; cooling range 2 to 49 tons; heating range 34,000-1,169,000 Btu's per hr.; flexible design for space accommodation. Face and bypass dampers for effective humidity control.

**TYPE CM CONDENSING UNITS**: Cap. range from small room to building requirements. Max. single-unit rating 60 h.p.

**TYPE LM BOILERS**: Gas-fired for steam, vapor, hot water or radiant heating; eight sizes from 76,800 to 345,600 Btu's per hr.; single or multiple installations.

**TYPE LA BOILERS**: Oil-fired for all types of heating; five sizes from 100,000 to 450,000 Btu's per hr.

**DRINKING WATER COOLERS**: 4, 7, and 10 gal. per hr. air cooled pressure types; 10 gal. per hr. water cooled pressure type; 3 gal. per hr. bottle type. Hermetically sealed refrigeration system, 5-year warranty.

**DOMESTIC DISTRIBUTION**: Authorized air-conditioning dealers.

Cable Address: INGENETRIC. EXPORT: International General Electric Co., 570 Lexington Ave., New York.

**MCQUAY, INC.**, 1600 Broadway, N. E., Minneapolis 3, Minn.

Air Conditioners, heat transfer coils.

**CENTRAL STATION AIR CONDITIONERS**: Cooling capacities from 2 to 70 tons per unit; either vertical or horizontal space styles in each of 8 capacities (vert. max. space 50 in. deep, 108 in. wide, 117 in. high; hor. max. 110 in. deep, 113 in. wide, 50 in. high). Equipped with water or direct expansion cooling coils; or steam coils for heating. Other optional accessories—throw-away or cleanable filters, face and by-pass section, mixing boxes.

**HEAT TRANSFER COILS**: Water or direct expansion coils for cooling; water or steam coils for heating; special coils of various materials. Primary surface of coils tin-plated seamless copper tubes; secondary surface aluminum continuous plate type fins.

**DOMESTIC DISTRIBUTION**: Franchise dealers in heating and ventilating field.

Cable Address: MCQUAY. EXPORT: Home office.

**TYPHOON AIR CONDITIONING CO., INC.**, 794 Union St., Brooklyn, N. Y.

Unit air-conditioners, evaporative condensers, boilers, heat transfer surfaces (for theatres to 2,500 seats).

**UNIT CONDITIONERS**: Self-contained free-standing units with mechanical refrigeration, crackle-finish steel exterior, in 9 cooling capacities, 1½, 2, 3, 5, 7½, 8, 10, 15 and 20 tons. Sizes from 1½-3 ton console cabinet, 21 3/16" x 35¼", 57" high, to 15-20 ton cabinet, 33" x 62", 95" high. Weights from 689 lb. for 1½ ton console to 3113 lb. for 20 ton model.

**EVAPORATIVE CONDENSERS**: Compact cabinets, capacities 3, 5, 8, 10, 15 and 20 tons to match all Typhoon air-conditioner sizes, for Freon and other standard refrigerants. **Model EC**, nominal rating 3 tons; fan 900 cfm; fan motor ½ h.p.; pump motor ¼ h.p.; dim 24x24x71, wt. 350 lb. **Model EC 20**, 20 tons (nominal); fan 6000 cfm; fan motor 1½ h.p.; pump ¼ h.p.; dim. 33x6x76½ in.; wt. 1350 lb. Other sizes in proportion to capacities.

**HEATING EQUIPMENT**: Water and steam coils to fit any capacity Typhoon package air-conditioner, same all-copper construction and large prime surface used in cooling coils. Boilers for all sizes Typhoon conditioners.

(ALSO SEE PAGE 57)

**DOMESTIC DISTRIBUTION**: Through RCA Theatre Equipment Supply Dealers (marked with asterisk, page 60).

Cable Address: TYPHOON. EXPORT AGENT: Douglas Fraser, Typhoon Export Corp., 794 Union St., Brooklyn, N. Y.

**U. S. AIR CONDITIONING CORP.**, 33rd and Como Ave., S.E., Minneapolis, Minn.

Unit air-conditioners, heat transfer coils, unit heaters, evaporative condensers, fans, air washers.

**UNIT CONDITIONERS**: "Kooler-Aire" line of air-conditioning plants with mechanical refrigeration in steel casing designed for convenient servicing. (**Models RK 3 to 40**) in 9 cooling capacities—3, 5, 7½, 10, 15, 20, 25, 30, 40 tons; evaporative condenser, thermal overload protection; max. dimensions (40 tons) 159½ in. wide, 69½ in. high; shippable in sections for wide openings. **Models RKW** in same capacities for well water or cooling tower applications. **Models RKC** with water chiller for cold well water air-conditioning. **Models RKCW** with evaporative water chillers, water cooled shell and tube condenser for remote air-conditioning applications.

**FANS AND BLOWERS**: Single- and double-inlet types in all sizes, backward and forward curve fans, with standard discharge available; may be used for simple ventilation, with air washers, and for exhaust.

**HEATING EQUIPMENT**: Water and steam coils; suspended type unit heaters for steam or hot water, 33,000 to 276,000 Btu's; gas-fired unit heaters, 55,000 to 400,000 Btu's per hour; in cast iron or sheet steel heater exchange models, also in models for duct or simple ventilation (blower) system installation (Bulletins 20, 23, 71, 72).

**COILS**: For water or direct expansion (Freon or methyl chloride) cooling; depths 1 to 8 rows of tubes, 11 standard header and tube lengths 1 to 10 ft. Bulletin 67C (water), 68C (dir. exp.). Also see Heating Equipment above.

**EVAPORATIVE CONDENSERS**: 15 sizes, 3 to 100 tons capacity, for Freon and other standard refrigerants.

**EVAPORATIVE CONDENSERS**: 15 sizes (**Type EC**), 3 to 100 tons capacity, for Freon and other standard refrigerants; also especially compact model (**Type R**) for Freon cooling plants; 9 sizes in same tonnage ratings as unit conditioners above (Bulletin 87).

**EVAPORATIVE COOLERS**: "De-Hu-Matic" series with zoned controlled evaporation. "Kooler-Aire" units with gyro-spray for more efficient evaporative cooling. "Kold-Aire" units for stricter economy.

**DIRECT SPACE CONDITIONERS**: Packaged units in 2, 3, 5, 7½ and 10 ton cap. refrigeration; designed for direct space cooling.

**AIR WASHERS:** Two general types—Gyro-Spray Double Mat Type: Six models (MW Series) from 5,000 to 40,000 cfm., wts. 200 to 900 lbs. (Bulletin 58); single- and double-stage types, each in 15 cfm., capacities 2,500 to 100,000 cu. ft. Single-stage designed for cooling effect, double-stage for combination cooling and dehumidification.

**ROOM CONDITIONERS:** Console Model,  $\frac{1}{4}$  and 1 ton; Window Model,  $\frac{1}{2}$  ton and  $\frac{3}{4}$  ton models available.

**DOMESTIC DISTRIBUTION:** Authorized theatre supply and air-conditioning equipment dealers.

Cable Address: USAIRCO. EXPORT AGENT: Consolidated Export Co., 417 Palace Bldg., Minneapolis, Minn.

### Architectural Materials, Design & Interior Decoration Service

**CHICOPEE MANUFACTURING CO.** Lumite Division, 46 Worth St., New York, N. Y.

Wall covering and drapery fabric of woven plastic filament.

**LUMITE WOVEN SARAN FABRICS:** Lumite fabric may be applied to walls by approved conventional methods, or suspended as a curtain or back-drop; will gather into folds, particularly for fixed draping. Available in both large- and small-scale patterns in a variety of colors.

**DOMESTIC DISTRIBUTION:** Wholesalers.

Cable Address: CHICOPEE. EXPORT: Firm export dept.

**F & Y BUILDING SERVICE, 319 E. Town St., Columbus 15, Ohio.**

Theatre design and construction.

**ARCHITECTURAL AND CONSTRUCTION SERVICE** includes complete planning and contracting.

(ALSO SEE PAGE 54)

**KNOXVILLE SCENIC STUDIOS, INC., Maryville Pike, P. O. Box 1023, Knoxville, Tenn.**

Interior Decoration and Stage Installations.

**COMPLETE DECORATING SERVICE:** Design, decorative and mural painting, black-light decoration, Fiberglas ceilings, wall fabrics. Complete theatre decorating service.

**STAGE INSTALLATIONS:** Curtains and track and control equipment, draperies, lighting, hardware, rigging, cycloramas.

**DISTRIBUTION AND SERVICE CONTRACTS:** Direct, or through theatre supply dealers.

**EXPORT:** Knoxville Scenic Studios, Old Maryville Pike, Box 1029, Knoxville, Tenn.

(ALSO SEE PAGE 22)

**MARSH WALL PRODUCTS, INC., Dover, Ohio.** Plastic-finished paneling, mouldings, adhesives.

**"MARLITE" PANELING:** Plastic in colors and various texture and grain finishes integrated to Masonite Preswood, available in full range of standard colors and related shades in the "Velvetex" satin finish; also with addition of black in the "Deluxe" high-gloss finish; in solid colors, or scored horizontally ("Horizontaline") or 4-in. squares (Tie Pattern) in white or harmonizing color. Standard sizes (in ft.) 4x4, 4x5, 4x6, 4x8, 4x12 (except tile). Thickness  $\frac{3}{8}$  in.

**"MARLITE" WOOD AND MARBLE PATTERNS:** Reproductions of walnut, striped mahogany, rift oak, gray prima vera, natural prima vera; 4x6, 4x8; 8-ft. mouldings grained to match in Preswood, aluminum alloy, or plastic. Marble reproductions in Verdi Antique Black and Gold, Rose de Brignoles, Jaune Benou, Skyros; 2 $\frac{1}{2}$ x4, 4x8; 8-ft. Preswood mouldings to match.

**WALLBOARD INSTALLATION MOULDINGS:** Aluminum alloy in all forms, white and color-matched; Preswood in black (other colors on special order) with scoring.

**ADHESIVES:** For waterproof bonding of wallboard, glass, insulation, metal, plywood; C-200 quality in 1- and 5-gal. cans; C-300 rubber-base type in quart and 1- and 5-gal. cans.

**DOMESTIC DISTRIBUTION:** Building supply dealers through U. S.

**EXPORT AGENT:** Lawrence & Erausquin, 1902 Jefferson St., Toledo 2, Ohio.

**NOVELTY SCENIC STUDIOS, INC., 32 West 60th St., New York, N. Y.** Interior decoration.

**INTERIOR DECORATION DESIGN, PAINTING & DRAPING,** including supply and installation of wall fabrics and stage curtains and drapes; murals.

(ALSO SEE PAGE 52)

**POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.**

Front materials including doors, box-offices. Plans for prefabricated theatres. (See also listing under Attraction Advertising Equipment and Marquees.)

**FRONT AND ENTRANCE FINISHING MATERIALS:** Stainless steel and porcelain enameled facing members manufactured to specification and shipped for erection by local labor; with or without related components, including box-office, display frames, marquee and attraction panels, theatre name sign, etc.

**PREFABRICATED THEATRES:** Plans (and front materials as noted above) for Quonset type prefabricated construction.

(ALSO SEE PAGE 29)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, and direct.

**STROBLITE CO., 35 W. 52nd St., New York, N. Y.**

Blacklight materials and equipment (see also under LIGHTING).

**FLUORESCENT PAINTS:** Quick-drying transparent liquids of lacquer consistency for painting fabrics; also quick-drying opaque paints of ordinary paint consistency. Cover original materials and can be used on light and dark surfaces. Glow in dark when under ultra-violet (blacklight) radiation; in 12 standard colors including blue, green, yellow, orange, red, pink and white.

**FLUORESCENT MATERIALS AND FABRICS:** Fabrics with flowers, "glo-dots," rainbow, etc., designs; satins dyed in 7 solid colors; fluorescent American flags.

**LUMINOUS PAINTS:** Glow in dark after short exposure to strong electric light or daylight; glow strongest immediately after activation; afterglow serviceable only in completely dark surroundings.

(ALSO SEE PAGE 52)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, and direct.

### Attraction Advertising Equipment & Marquees

**ADLER SILHOUETTE LETTER CO., 3021 West 35th Street, Chicago 12, Ill.**

Changeable letters and supporting frames for marquee and drive-in signs, and commercial changeable signs.

**SILHOUETTE LETTERS:** Cast aluminum with recessed face and reflecting bevels ("Third Dimension") in many popular combinations. Sizes 8, 10, 12, 16 and 24 inches used interchangeably on Adler frames, and interchangeable with Adler Plastic letters. Also available in 4-inch and 6-inch letters for interlinear mounting, as in word units ("The," "and," etc.).

**PLASTIC LETTERS:** Molded of durable translucent plastic with solid triangular bevels and mounting means integrally molded on body of letter; available in permanent red, green, blue and other colors in two-tone plastic. Sizes 10 and 17 inches, interchangeable with Adler Aluminum Silhouette letters on Adler frames. New 17" "Lock-Lip" plastic Safety Letter is self-locking on frames—cannot fall off or blow off the sign regardless of wind or weather.

**"SECTIONAD" DISPLAYS:** Reinforced baked enamel or porcelain enamel steel frames for front-lighted changeable letter displays; can be built-up to any height or length. Letter bars stainless steel.

**SUPPORTING FRAMES:** These are available with patented stainless steel "Remova-Panel" feature to fill large openings of any height or length without divider bars, permitting cleaning, repairs and lamp replacement through small lightweight sections of the panel without removing frames. Regular stainless steel "Glass-in-Frame" units also furnished; in these, every other unit is made removable for maintenance.

Branches: 1451 Broadway, New York, N. Y.; Toronto, Ont., Canada; London, England.

(ALSO SEE PAGE 52)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

Cable Address: ADLERCO

**NATIONAL STUDIOS, 145 W. 45th St., New York, N. Y.**

Brass date strip slides, glass slides.

**DATE STRIP SLIDES:** All date combinations on brass slides, perforated, for superimposed projection on trailer picture; also captions for trailers, such as "Coming Soon," "Starts Tomorrow," etc.

**GLASS SLIDES:** Stock slides for holidays (Christmas, Easter, New Year's, etc.); patriotic occasions; community singing (old favorites and newer popular songs). Also advertising slides to order for local merchants and national advertisers.

(ALSO SEE PAGE 52)

**DOMESTIC DISTRIBUTION:** Direct.

**POBLOCKI & SONS, 2159 S. Kinnickinnic Ave., Milwaukee, Wis.**

Poster cases, marquees.

**POSTER CASES:** Stainless steel, surface or recessed type, with or without illumination; also easel, curved and show-window models. Extruded aluminum in same styles, natural finish or color.

**MARQUEES:** Fabricated to specifications; regular, or designed for letter and lamp changing and other servicing from storage room inside marquee; inside service type with special reflector lamping; both available in enamel or painted finish.

(ALSO SEE PAGE 29)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, or direct.

**STROBLITE CO., 35 W. 52nd St., New York, N. Y.**

Fluorescent and luminous paints, and black-light equipment. See under ARCHITECTURAL MATERIALS; and LIGHTING.

(ALSO SEE PAGE 52)



The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

**THE F & Y BUILDING SERVICE**  
319 East Town Street Columbus 15, Ohio

"The Buildings We Build Build Our Business"

**WAGNER SIGN SERVICE, INC., 218 S. Moyne Ave., Chicago 12, Ill.**

Changeable letters and supporting frames panels for marquee and drive-in signs, and commercial changeable signs.

**FRAMES:** Stainless steel construction, in standard and in window type of sectional design for convenient servicing.

(ALSO SEE PAGE 32)

**PLASTIC LETTERS:** Adjustable for firm fit and for sliding on bar; in black and translucent red, green, blue, amber; sizes 4, 6, 8, 10, 17 inches; slotted mounting.

### Auditorium Chairs & Seating Fabrics

**AMERICAN SEATING CO., 901 Broadway, N.W., Grand Rapids 2, Mich.**

Auditorium chairs.

**MODEL NO. 20-001 (Bodiform Retractor):** Similar to Bodiform Series, but equipped with smooth silent retracting seat, mechanism completely shielded. Comes with No. 128 end standard, lyre type design relieved by decorative aisle-light cover.

**MODEL NO. 16-001 ("Bodiform" Series):** The "Bodiform" group has steel back and seat with self-rising seat (¾ fold action) of spring-arch construction, and concealed, self-adapting hinges. The 16-001 has full-length padded back; other backs available include short, padded type (16-501, especially suited to stadiums and balconies); and 16-009 steel pan, spring back. Upholstery fabric attached by tackless clincher method. End standards of three streamlined styles, one (123) in moulded vertical flutings, another (No. 117) a smooth surface relieved by a central tier of moulded rings. The third (No. 129) has multiple-lyre shaped mouldings, highlighted by three contrasting bovers. All available with or without aislelite.

**MODEL NO. 16-004:** In general design similar to "Bodiform" group, but with metal-clad wood veneer back (edged with extruded aluminum channel moulding forced into wood under hydraulic pressure). The 16-070 is model with "deluxe" full-spring back, available with or without aluminum moulding.

**MODEL NO. 14-501 ("Zenith" Series):** Of streamlined design adapted to either No. 123 or No. 117 end standard; padded steel back, seat of spring-arch construction with soft front; tackless fabric attachment.

**MODEL NO. 11-152:** Back and seat of 5-ply wood veneer; ball-bearing hinges. End standard especially designed for it (No. 139) of straight vertical lines in Georgian Colonial pattern (without aislelite).

(ALSO SEE PAGE 15)

**DIVISION OFFICES:** 1776 Broadway, New York 19; 131 Clarendon St., Boston 16; 173 W. Madison St., Chicago 2; 36 Glenwood Ave., Minneapolis 3; 2631 Woodward Ave., Detroit 1; Elyria Savings & Trust Bldg., Elyria, Ohio; 218 Payne Ave., Cleveland 14.

**BRANCHES (principal):** 905 W. Genesee St., Syracuse 4, N. Y.; 2930 Canton St., Dallas 1; 354 Nelson St., S. W., Atlanta 3; 1815 Twenty-ninth Ave., S., Birmingham 9; 900 S. Main St., Jacksonville 7, Fla.; 207 S. Van Ness Ave., San Francisco 3; 6900 Avalon Blvd., Los Angeles 3.

**DOMESTIC DISTRIBUTION:** Above offices and NTS.

**EXPORT:** Amer. Seating Co., Export Dept., 1776 Broadway, New York 19; National Theatre Supply, Export Dept., 92 Gold St., New York 7.

**CHICAGO EXPANSION BOLT CO., 1338 W. Concord Place, Chicago 22, Ill.**

Auditorium chair anchors.

**"SUPREME" EXPANSION BOLTS:** Long sleeve type (¾-inch) to insure maximum anchoring power in concrete or other masonry; supplied with steel cone; available in full range of sizes to meet reseating as well as new floor conditions.

**"SUPERIOR" EXPANSION BOLTS:** Same as "Supreme" except for cone of metal alloy instead of steel.

**"STANDARD" EXPANSION BOLTS:** A short sleeve type with alloy cone.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

## TYPHOON AIR CONDITIONING

### First Choice with Theatre Operators!



More than 40 years of service to motion picture houses have taught us what theatre managers want in air conditioning. Quiet-as-a-kitten performance, quick and easy installation, rugged engineering...and the terrific savings in refrigeration costs possible only with duct-free, self-contained units. That's why—in theatre after theatre, city after city—Typhoon is the most popular air conditioning unit.

### TYPHOON Packaged Units 8 WAYS BETTER!



**1. CHEAPER TO BUY:** Up to 25% lower dollar cost than central plant system.

**2. CHEAPER TO OPERATE:** No waste cooling of upper area, no loss in ducts. Built-in thermostats turn off individual units when not needed.

**3. FASTER TO INSTALL:** Can be in operation within 5 days...no walls to tear down, no ducts to build.

**4. RUGGEDLY ENGINEERED:** Over-size parts insure full-rated capacity under toughest conditions...factory tested features add up to trouble-free performance.



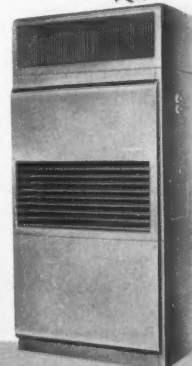
**5. SUPPLEMENTS YOUR PRESENT SYSTEM:** Units can serve as additions to central cooling plant, when more air conditioning is required.

**6. WRINGS OUT MOISTURE** in addition to cooling, filtering and circulating...complete air conditioning summer, with heating coils optional for winter use.

**7. ZONE CONTROL:** Individual zone thermostats give even temperature throughout the house.

**8. QUIET OPERATION:** Sound-baffled cabinet, low speed compressor and floating spring base eliminate noise, vibration.

Write for the Typhoon Theatre Story—Dept. HB



**TYPHOON Air Conditioning Co., Inc.**

794 Union Street, Brooklyn 13, N. Y.

Distributed by Independent RCA Theatre Supply Dealers

**CHICOPEE MANUFACTURING CORP. of Ga.**  
Lumite Division, 40 Worth St., New York, N.Y.  
Fabrics woven of plastic filament.

**LUMITE WOVEN SARAN FABRICS:** "Saran" is plastic "thread" or filament, and fabric woven of it is highly durable and readily cleaned by merely wiping with damp, soapy cloth or cleaning fluid; it is also non-inflammable and vermin-repellent. Available in a variety of patterns and colors (color is a filament-dyed, not printed. Weave provides qualities of coolness, dryness, absence of wrinkles).

**DOMESTIC DISTRIBUTION:** Wholesalers and through manufacturers of auditorium chairs.

(ALSO SEE PAGE 19)

Cable Address: CHICOPEE. EXPORT: Firm export dept.

**FENSIN SEATING CO., 1139 S. Wabash Ave., Chicago 5, Ill.**

Auditorium seating service and parts: anchor cement, cushion repair materials.

**REPAIR SERVICE:** Parts fabricated to specification, cushions reconditioned, reupholstering fabrics supplied. Within 1000 miles of Chicago seating service available, including labor and supplies for installation or maintenance, or re-upholstering in the theatre.

**ANCHOR CEMENT:** "Permatone" for permanently anchoring loose chairs in concrete.

**CUSHION REPAIR FABRIC:** "Patch-O-Seat" kit includes leatherette type coated fabric and cement for applying to torn upholstery.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, and direct.

**GOODALL FABRICS, INC., 525 Madison Ave., New York, N. Y.**

Upholstery Fabrics.

**PILE FABRICS, NOVELTY FRIEZE:** Flat woven fabrics; all 54" full range of colors.

**PLASTIC FABRICS:** "Redo" line of vinyl-coated material, full range of colors and various "grain" finishes.

**DRAPERY FABRICS:** Hand printed and plain.

(ALSO SEE PAGE 9)

**DOMESTIC DISTRIBUTORS:** All theatre supply dealers.

**GRIGGS EQUIPMENT CO., Box 636, Belton, Tex.**

Auditorium chairs.

**NO. 30 LINE:** Steel construction, available with metal or plywood backs; coil spring seats; steel tubular edge center standards.

**NO. 20 LINE:** Similar to No. 30, but with cushioned hinge, smooth seat pan.

**NOS. 18 AND 12 LINES:** Lower-priced group ranging from fully upholstered to veneer styles; all with steel tubular edge center standards.

(ALSO SEE PAGE 29)

**DOMESTIC DISTRIBUTION:** Authorized theatre dealers (name for specific territory available from company on request).

**EXPORT:** Fally Markus, 1560 Broadway, New York, N. Y.

**HEWITT-ROBINS INC., HEWITT RESTFOAM DIV., 240 Kensington Ave., Buffalo 5, N. Y.**  
Foam rubber cushioning.

**"RESTFOAM"** latex foam rubber cushioning fabricated to specifications for auditorium seating and foyer-lounge furniture.

(ALSO SEE PAGE 13)

**BRANCHES:** 370 Lexington Ave., New York 17; 1320 American Furniture Mart, Chicago, Ill.

**HEYWOOD-WAKEFIELD CO., Gardner, Mass.**

Auditorium chairs.

**"ENCORE" LINE:** No. TC-700, coil-spring seat, padded back, all-steel construction; No. TC-701, coil spring seat, spring-filled back, all-steel.

**"AIRFLOW" LINE:** Patented "Rocking chair" action. TC 703 has spring-filled back, coil spring seat. No. TC 703 same, with spring-filled pillow headrest.

**"MEDALIST (TC-704):** Steel except for wood veneer back; coil spring seat.

**"ARISTOCRAT" (TC 705):** Steel frame, wood veneer back and seat.

(ALSO SEE PAGE 29)

**BRANCHES & REPRESENTATIVES:** 1 Park Ave., New York 16; 666 Lake Shore Dr., Chicago 11; 937 S. Alameda Blvd., Los Angeles 21; A. W. Chesley, Jr., 3 Arnoldale Rd., West Hartford, Conn.; N. C. King, 1907 St. Paul St., Baltimore; C. H. Rukas, 645 Fulton St., Medford, Mass.; J. G. Obey, 666 Lake Shore Dr., Chicago.

**DOMESTIC DISTRIBUTION:** Direct and Dealers 7, 11, 13, 25, 34, 57, 102, 103, 127.

**EXPORT:** N. Y. Branch, 1 Park Ave.; Fraser & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif.

**IDEAL SEATING CO., Grand Rapids, Mich.**

Auditorium chairs.

**"STREAMLINERS":** Three models, two without self-raising seat ("Mercury" and "Challenger"; and "Chief," with self-raising seat having external tension adjustment. Die-cut steel backs and seat pans, coil spring seats, padded or spring backs optional.

**"SLIDE-BACK" TYPE:** Seat automatically slides back, rises and locks, back moving to vertical position, when occupant stands; action reversed when patron releases seat; steel construction, coil seat springs, spring or padded back optional.

(ALSO SEE PAGE 52)

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers (name for specific territory on request from manufacturer).

**INTERNATIONAL SEAT CORP., Union City, Ind.**

Auditorium chairs.

**COIL SPRING MODELS:** All steel except Model 101A, seven end standard styles. Model 401A, insert panel back, spring-edge seat; 101A, back 7/16-in. veneer, lacquer finish, spring-edge seat; 301A, padded back, wire-on fabric attachment, spring-edge seat; 201A, padded veneer insert back, spring-edge seat; 350AH, padded welter back, wire-on fabric attachment, spring-edge seat; 2,000 form-fitting long back, spring edge seat, modern or neo-classic end panels.

**DOMESTIC DISTRIBUTION:** Theatre Equipment Section, RCA-Victor Div., Camden, N. J., through dealers marked with asterisk, page 6.

**EXPORT:** Norpat sales, Inc., 45 West 45th St., N. Y. C., or Intl. Seat Corp., Union City, Indiana.

**IRWIN SEATING CO., Grand Rapids, Mich.**

Auditorium chairs.

**COMET, NO. 4452:** Steel construction, spring arch seat.

**STANDARD GROUP:** Steel construction. No. 3342, coil spring seat, padded back; No. 2241, coil spring seat, plywood back; No. 1141, plywood back and seat.

(ALSO SEE PAGE 59)

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers (numbers refer to list on page 6)—14, 22, 24, 38, 40, 46, 53, 59, 65, 82, 92, 107, 111, 117, 120.

**KROEHLER MFG. CO., Naperville, Ill.**

Auditorium chairs.

**AUDITORIUM SEATING:** Steel construction with push-back seat in all models; seats full coil spring; choice of end standards in modern styles. Model 110F, padded back; Model 115, spring back; Model 116, loge type with high lounge full spring back.

**DOMESTIC DISTRIBUTION:** Direct.

**EXPORT:** Kroehler Mfg. Co., 666 Lake Shore Drive, Chicago, Ill.

**MANKO FABRICS CO., 220 Fifth Ave., New York, N. Y.**  
Upholstery fabrics.

**PLASTIC-COATED (simulated leather):** Pyroxiilin and vinyl grades.

**PLASTIC-COATED:** Pyroxiilin and vinyl grades in a variety of simulated leather finishes and wide choice of colors.

**UNSUPPORTED PLASTIC:** All-plastic "Doraflex" in two weights, 20-gauge (heavy), 12-gauge (light); available in wide choice of colors and finishes.

**MOHAIR:** Pile and cut pattern types in wide choice of colors.

(SEE ALSO PAGE 52)

**DOMESTIC DISTRIBUTION:** Direct and through authorized dealers in fabric field.

**RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.**

Aisle lights.

Cast iron attachments with lens for downlighting of auditorium aisles, attachable to existing aisle standards; grey color.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**TEXTILEATHER CORP., Toledo, Ohio.**

Coated fabrics.

Standard finishes and colors in vinyl resin plastic base type, and in *proxylon* grade.

**DOMESTIC DISTRIBUTION:** Authorized dealers in upholstery field.

**BRANCHES (principal):** 108 E. 18th St., New York; 330 S. Wells St., Chicago; Fisher Bldg., Detroit; 406 S. Main, Los Angeles; 317 N. 11th St., St. Louis; 1511 South Main St., High Point, North Carolina; 3751 Prospect Ave., Cleveland 15; 1110 Texas Bank Building, Dallas 2; 712 Haas-Howell Building, Atlanta 1; 2946 Erie Blvd., E. (P. O. Box 43), Syracuse, N. Y.

**THEATRE SEAT SERVICE CO., Nashville, Tenn.**

Auditorium seating service and supplies, cushions and upholstery fabrics.

**REPAIR SERVICE:** Periodic inspection and service, installation and rehabilitation in the theatre; complete rehabilitation of worn and fire-damaged theatre seats in factory, including sandblasting, sanding and baked-on enamel.

**CUSHIONS AND FABRICS:** All of cushion construction, and various makes of standard fabrics.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, and direct.

**U. S. RUBBER CO., Coated Fabrics Department, Mishawaka, Ind.**

Upholstery fabrics.

**U. S. NAUGAHYDE:** Plastic upholstery, with or without a fabric backing. Made in a wide range of weights, finishes and decorator colors for all upholstery and trim applications.

**DOMESTIC DISTRIBUTION:** Authorized dealers in upholstery field.

**EXPORT:** U. S. Rubber Export, Ltd., 1230 Avenue of the Americas, New York 20.

(For Box-Office Equipment see Ticket Sales)

### Drive-In Theatre Equipment

For projection, sound, ticket booth, attraction advertising equipment, see those divisions (Index page 4).

**AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.**

Playground equipment.

**ATHLETIC EQUIPMENT:** Basketball backstops, goals and supports; castle tower climbing structures; castle walk units; combination units, outdoor gym; giant strides, safety and standards; horizontal bars and ladders; ocean wave units; wave stride units; shuffleboard sets.

**RIDES:** Merry-go-rounds; see-saw units; slides, all-steel; slides, double-chute; slides, kindergarten and nursery; slides, portable; heavy-duty swing sets; extra-heavy duty swing sets.

**BENCHES AND PICNIC EQUIPMENT:** Park benches; picnic grills; picnic and park tables.

(ALSO SEE PAGE 29)

**DOMESTIC DISTRIBUTION:** Direct.

**AMERICAN SEATING CO., Ninth & Broadway, Grand Rapids, Mich.**

Drive-in stadium seating.

**NO. 54 FOLDING CHAIR:** Improved tubular steel



# for **DOWN-RIGHT VALUE**

which combines such  
box-office attractions as superb  
comfort and fine appearance,  
with long-time usefulness, low  
maintenance cost and moderate  
initial cost, this Irwin chair  
is really outstanding.



Due to an unprecedented  
backlog of orders deliv-  
eries can not be made  
as promptly as we would  
like to make them. If  
you are not in a hurry,  
however, it will pay you  
to get the complete de-  
tails. Drop us a line.



Aisle standard  
decorations are optional

Full depth back panel  
protects seat cushion —  
prevents accidents.

**Irwin Seating  
COMPANY**

**GRAND RAPIDS, MICHIGAN**

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches, and direct.

**EXPORT:** National Theatre Supply, International Div. 92 Gold St., New York.

**DRIVE-IN THEATRE EQUIPMENT CO., INC.,** 2110 Superior Ave., Cleveland 14, Ohio.

In-car speakers, ramp indicators, amplifiers.

**IN-CAR SPEAKERS:** Two models, with or without post illumination; deluxe model of cast aluminum with "talk back" system for ordering refreshments from concession building.

**DOMESTIC DISTRIBUTION:** Authorized dealers (name for specific territory on request from manufacturer).

**Cable Address:** NORPACREST, New York. **EXPORT:** Norpat Sales, Inc., 45 West 45th St., New York 19, N. Y.

**ELIZABETH IRON WORKS,** Green Lane, Elizabeth, N. J.

Prefabricated steel screen towers.

**ALL STEEL SCREEN:** Three models of steel rigid frame and plate welded construction, each with servicing walkway spanning top. Models by screen sizes—**S38**, screen 38x49 ft.; **S-44**, 44x60; **S-52**, 52x72. Leg section heights 16 to 21 ft.

**STEEL SCREEN FRAME WITH OR WITHOUT STEEL SCREEN SURFACE:** Two models all welded shop construction, all bolted field erection with or without servicing walkway and ladder models by screen size: **L-64**, 44x64 ft.; tilted or sloped face; **V-64**, 44x64 ft.; straight or vertical faced.

**DISTRIBUTION:** Direct.

**GENERAL ELECTRIC CO., Electronics Park,** Syracuse, N. Y.

Speaker units for in-car reproducers.

**MODEL S400C2:** Aluminum base PM voice coil, moisture-resistant cone designed to prevent warpage, gasket of non-absorbent cork to insure correct position of speaker in housing, special treatment of metal parts for outdoor protection; 4-in. output 4w, coil impedance 3.2 ohms, magnet wt. 1.3 ozs.

**MODEL S525C8:** Same as above except 5½-in.

**BRANCHES:** 187 Spring St. N.W., Atlanta 3; 140 Federal St., Boston 1; 1122 Merchandise Mart, Chicago 54; 215 W. 3rd St., Cincinnati 2; 710 Williamson Bldg., Cleveland 14; 901 Ross Ave., Dallas 2; 650 17th St., Denver 2; 302 Bock Tower Bldg., Detroit 2; 106 W. 14th St., Kansas City 6; 530 W. Sixth St., Los Angeles 54; 12 Sixth St., Minneapolis 2; 570 Lexington Ave., New York 22; 1405 Locust St., Philadelphia 2; 200 S. Main St., Salt Lake City 9; 235 Montgomery St., San Francisco 6; 710 Second Ave., Seattle 4; 806 Fifteenth St., N. W., Washington 5.

**GRIGGS EQUIPMENT CO.,** Box 630, Belton, Tex.

Drive-in stadium seating.

**Model 185 OUTDOOR CHAIR:** Stationary type, cast standards, baked finish; contour fitting hinged seat, slatted back.

**DOMESTIC DISTRIBUTION:** Authorized theatre dealers (name for specific territory available from company on request).

**EXPORT:** Fally Markus, 1560 Broadway, New York, N. Y.

**HABITANT FENCE, INC.,** Bay City, Mich.

Rustic wood fences and enclosures.

**STOCKADE FENCE:** White cedar structures for fence in theatre area enclosures; available in various heights; factory-fabricated to fit individual ground plan.

**PICKET DESIGNS:** Spaced pickets and post and rail bumper guards for driveway markings and play area enclosures.

**SPECIAL PANELS:** Rustic picket panels for outside of screen tower, ticket booths and marquees.

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches (see listing on page 60).

**IDEAL SEATING CO.,** Grand Rapids, Mich.

Drive-in stadium seating.

**STATIONARY CHAIR** for attachment to flat or inclined floor, indoor or outdoor; cast grey iron standards, slatted wood seat and back; silent direct-attached ball bearing seat hinges; available with wood slats either natural or enamel finish.

**DOMESTIC DISTRIBUTION:**

**EXPORT:** Joe Hornstein, Inc., 630 Ninth Ave., New York City.

**KING AMUSEMENT CO.,** 82 Orchard St., Mt. Clemens, Mich.

Playground equipment.

**AIRPLANE RIDE:** Five chrome-trimmed planes, cap. each 2 children; suspended from steel tower, traverse 25-foot circles; automatic clutch button-controlled.

**ROCKET RIDE:** Five rocket-type planes, cap. each 4 children; otherwise as above.

**SPEEDBOAT RIDE:** Five miniature speedboats, cap. each 5 children; powered by electric motor, operate in 18-foot tank.

**MINIATURE TRAINS:** Electric and gasoline models, track sizes and designs built to order.

**PONY-AND-CART RIDE:** Eight cast aluminum ponies that gallop, pulling miniature carts, cap. 2 children; all enclosed in canvas top and wall; electric motor operation with push-button clutch.

**FIRE ENGINE RIDE:** Eight red fire engines with bell; total cap. 16 children; electric motor operation with push-button clutch.

**ELEPHANT RIDE:** Ten miniature cars shaped like elephant, cap. each 2 children; cars attached to central pole; electric motor operat twonith push-button clutch.

(ALSO SEE PAGE 52)

**DOMESTIC DISTRIBUTION:** Direct.

**EXPORT:** Home office.

**KOILED KORDS, INC.,** Box K, Hamden, Conn

Straight and retractile electric cable for in-car speakers and heaters.

**SAFETY CORDS:** Both straight and self-coiling, made with steel strand cable within overall jacket; cannot be cut without heavy-duty cutters.

**KOILED KORDS:** Extend at ratio of 5 to 11 retract to compact coil on release; adapted to either speakers or heaters for in-car use.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**MINIATURE TRAIN CO.,** Rennselaer, Ind.

Playground equipment.

**MINIATURE TRAINS:** Three models, Model G-16 in two styles ("Limited" and "Suburban") designed on one-fifth scale, with electric diesel type locomotive; and Model G-12 "Kiddieland" type.

(ALSO SEE PAGE 52)

**DOMESTIC DISTRIBUTION:** Direct.

**RAYTONE SCREEN CORP.,** 165 Clermont Ave., Brooklyn, N. Y.

Drive in screen paint.

White flat paint with high titanium content and alkyl resin base.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

(ALSO SEE PAGE 32)

**STROBLITE CO.,** 35 W. 52nd St., New York, N. Y.

Blacklight materials and equipment for posters, directional signs and advertising. See under ARCHITECTURAL MATERIALS and LIGHTING.

(ALSO SEE PAGE 52)

**THEATRECRAFT MFG. CO.,** 1878 E. 18th St., Cleveland, Ohio.

In-car speakers for drive-in theatres.

**STANDARD:** Junction box with two speakers; speaker 5¼-in. all-weather unit; ship. wt. 9½ lbs.

**HEATER-SPEAKER COMBINATION:** Basically similar to "Standard" model, but with each speaker assembly including an electric heating unit, electrically and thermally isolated, with own louvred compartment; ship. wt. 14 lbs.

**"LITTLE INFERNO" HEATER:** Heater unit to be used in conjunction with standard speaker systems. Mounting bracket equipped with concealed parking light. Ship. wt. 12½ lbs.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, and direct.

**TODD SHIPYARDS CORP.,** 81-16 45th Ave., Elmhurst, N. Y.

Insecticidal fog applicator.

Dry fog insecticide dissemination equipment, Series 40-E, gasoline motor-driven, self-contained for one-man operation, for insecticide effective against flies, mosquitoes, etc., without moist or discoloring residue; equipment 24x32 in., 36 in. high, adapted to jeep or trailer mounting; ship. wt. 650 lbs.

**DISTRIBUTION:** Direct.

**WELCH EQUIPMENT, INC.,** 224 S. Michigan Ave., Chicago 4, Ill.

Insecticide fogging, general spraying equipment.

**SUPERCLOUD MACHINE:** For mounting on Willys-Overland Jeep (any model), and readily detachable; provides aerosol fog generator for insect control, and has attachments for various uses, as follows: **hand spray**, for direct-pressure application all liquid insecticides to buildings, shrubbery, swamp areas, etc.; **6-foot boom applicator**, for direct-pressure liquid insect, fungus and weed destroyers to lawns, driveways, etc.; **6-foot road oil distributor** for oiling drives, ramps, etc.; special nozzles handle road oils to viscosity of 100, lay down oil in mist to prevent messy residue; **spray painting and tire inflation air supply**, for painting screen, buildings, etc., and for tire inflation service to patrons. Machine detachable from Jeep in 15 min. Ship. wt. 410 pounds.

**BRANCH:** 2875 Glendale Blvd., Los Angeles.

**DOMESTIC DISTRIBUTION:** Direct; inquire also through any theatre supply dealer, Willys Overland dealers.

**WHITNEY BLAKE CO.,** Box K, Hamden, Conn.

Underground wire for drive-in theatres.

**"TELESEAL" NEOPRENE JACKETED ELECTRIC CABLE** for direct trench burial to wire in-car speaker systems, and for comparable wiring, with either No. 14 wire (Cat. No. 14-TSC-2) or No. 12 wire (No. 12-TSC-2).

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

## Emergency Power Plants

**D. W. ONAN & SONS INC.,** University Ave., S.E. at 25th, Minneapolis 14, Minn.

Standby electric power generating plants.

**A. C. 60-CYCLE PLANTS IN SIX CAPACITIES,** gasoline engine, line transfer controls available for automatic emergency service. Models as follows:

**JCK-1R,** 3000w, 115v; 2-cyl. air-cooled engine; approx. 26-29 in., ht. 26 in.; domestic ship. wt. 455 lbs. **SCA-3114,** 5000w, 115/230v; 4-cyl. water-cooled engine; 51¼x22½ in., ht. 36 in.; dom. ship. wt. 1040 lbs. **10EL-3R,** 10,000w, 115/230v; 4-cyl. water-cooled engine; 66½x27 in., ht. 39 in.; dom. ship. wt. 1708 lbs. **15HK-3R,** 15,000w, 115/230v; 6-cyl. water-cooled engine; 82½x29 in., ht. 42 in.; dom. ship. wt. 2200 lbs. **25H1N-3R,** 25,000w, 115/230v; 6-cyl. water-cooled engine; 82½x29 in., ht. 42 in.; dom. ship. wt. 2250 lbs. **35JT-3R,** 35,000w, 115/230v; 6-cyl. water-cooled engine; 88x49½ in., ht. 31 in.; dom. ship. wt. 3450 lbs.

**DOMESTIC DISTRIBUTION:** Address sales manager, home office.

## Floor Coverings

**AMERICAN MAT CORP.,** Toledo 2, Ohio

Rubber Mats.

**LINK TYPE LOBBY MATS:** "Ezy-Rug" heavy-duty rubber link matting; available in black or colors.

**PERFORATED TYPE:** Entrance matting, perforated and corrugated; available in black or colors.

Motion Picture Herald, March 24, 1951

**SPONGE RUBBER RUNNERS:** Tile Top Sponge Rubber Runners—white marbled, colors in green, red, black or gray, 1/16" top material 36" wide, standard rolls approximately 25 yards.

**DO-ALL:** Lobby and entrance matting of corded rubber. Available in runners. Colors red, green, blue, black and mosaic pattern. Also used for carpet protection.

**DOMESTIC DISTRIBUTION:** Direct and all dealers.

**BIGELOW-SANFORD CARPET CO., INC.,** 140 Madison Ave., New York 16, N. Y.

Theatre carpeting.

**PATTERN WILTONS:** "Delwood" (4-frame) and "Marshfield" (3-frame) all-wool fabrics for heavy-duty service; available in numerous stock patterns and color schemes, or available in special color combinations or patterns on order.

**BROADLOOMS:** Wilton and Velvet weaves in standard broadloom widths.

**"CUSHIONLOK":** Heavy-duty Velvet all-wool carpeting with foam rubber backing (foam rubber blown into backing to bind tufts, increase resilience, eliminate lining); available in 27-inch widths with pre-trimmed edges, pattern or solid colors.

**DOMESTIC DISTRIBUTION:** Through branches and authorized dealers in furnishings field; direct inquiries to home office contract dept.

**EXPORT:** Through home office contract dept.

**GOODALL FABRICS, INC.,** 325 Madison Ave., New York, N. Y.

Carpeting.

**"SEAMLOC" BROADLOOM:** Solid-color all-wool carpeting attached by means of plastic cement to patent back, allowing formation of individual patterns in color scheme to suit; pieces are cut out (may include theatre name or emblem) and attached to backing according to pattern.

**DOMESTIC DISTRIBUTION:** Authorized dealers—Amer. Rug & Carpet Co., 106 Madison Ave., New York; 1347 S. Michigan Blvd., Chicago; 615 Plymouth Bldg., Minneapolis; 34 S. 2nd St., Philadelphia; Santa Fe Bldg., Room 1070, Dallas; Continental Hotel, Kansas City; 739 N. Milwaukee, Milwaukee; 610 Arcade Bldg., St. Louis; American Wholesalers, 5th and W. Sts., N. E. Washington; Bickford Bros. Co., 165 Georgia St., Buffalo; Crawford & Thompson, 291 Ivey St., N. E. Atlanta; Edson Moore & Co., 1702 Fort St., W., Detroit; 708 Harrison St., Flint; 335 Bond Ave., N. W. Grand Rapids; 311 Tenth St., Toledo; Elfinan Carpet Co., 155 Portland St., Boston; Felix Hall & Brother, Inc., 80 Penn. Ave., Pittsburgh; 23 Howard St., Box 46, Cumberland, Md.; A. J. Wallace Mfg. Co., 77 Summer St., Boston; D. N. & E. Walter & Co., 562 Mission St., San Francisco; 508 E. Eighth St., Los Angeles; 104 S. W. Fifth Ave., Portland; 146 S. W. Temple St., Salt Lake City; 736 Fulton St., Fresno; 808 Howell, Seattle; N. 322 Division, Spokane; 2 Park Ave., New York; 758 8th Ave., San Diego; Brown & Damare, Thalia at S. Jefferson Davis Parkways, New Orleans.

**THOMAS L. LEEDOM CO.,** Bristol, Pa.  
Carpeting.

**RCA THEATRE CARPETING:** Exclusive patterns designed especially for theatres, in three Wilton weaves ("Achievement," "Headliner," "Top Performer") and one Saxony Wilton ("The Showman").

**LEEDOM WEAVES** in contract grades, available in solid colors and variety of stock patterns and color schemes; also in special patterns and colors to suit interior. Grades "Latonia," "Lipton," "Laverock," "Buckingham," "Pennspoint" Looped Wilton.

**BRANCHES:** 295 Fifth Ave., New York; 1879 Merchandise Mart, Chicago.

**DOMESTIC DISTRIBUTION:** RCA line through RCA theatre supply dealers (see dealers marked by asterisk on page 61); Leedom line direct and through branches and representatives.

**C. H. MASLAND & SONS,** 235 Fifth Ave., New York, N. Y.

(Alexander Smith & Sons, Sole Selling Agents.)  
Carpeting.

**VELVET WEAVES** in standard and de luxe grades.  
**WILTON WEAVES** in heavy-duty grades and de luxe qualities. Special colors and designs for minimum weavings.

(ALSO SEE PAGE 10)

**DOMESTIC DISTRIBUTION:** Local branch offices; National Theatre Supply branches and carpet contractors.

**ALEXANDER SMITH & SONS CARPET CO.,** 295 Fifth Ave., New York, N. Y.

Carpeting.

**NEW CRESTWOOD:** De luxe specialty carpet in wide assortment patterns and color effects. Also available in special design for specific interiors.  
(ALSO SEE PAGE 10)

**DOMESTIC DISTRIBUTION:** Local branch offices; National Theatre Supply branches and carpet contractors.

**RADIO CORP. OF AMERICA,** Engineering Products Dept., Camden 2, N. J.

See under **THOMAS L. LEEDOM CO.,** Bristol, Pa.

(**HEARING AIDS**—See *Projection and Sound*)

## Lighting

**ADAMS LIGHTING INC.,** 48 West 27th St., New York 1, N. Y.

Luminaires downlights, directional signs.

**LUMINAIRES:** Wall brackets; ceiling fixtures in modern and period design; recessed fixtures, filament or fluorescent type; dome lights.

**DOWNLIGHTS:** Fixed beam downlights for servicing from above ceiling. Fresnel lens fixtures, round and square. Downlights with annular opening.

**DIRECTION SIGNS:** Flush and surface exit signs in all standard sizes; Lucite edge-lighted directional and display signs; foreign language signs.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

Cable Address: **NORPACREST. EXPORT AGENT:** Norpat Sales, Inc., 45 West 45th St., New York 19, N. Y.

**GENERAL ELECTRIC CO.,** Lamp Dept., Nela Park, Cleveland 12, Ohio.

Filament and fluorescent lamps; black-light sources; germicidal lamps projection lamps.  
(See *Projection and Sound*.)

**GENERAL SERVICE FILAMENT LAMPS:** All standard wattages up to 1,500 watts in inside frosted type; clear lamps regularly in wattages above 100 (also 10 watts). These require protection from weather; for outdoor use, vacuum lamps are available from 6 to 40 watts, either frosted or colored. Round and flame shapes available in outside-colored lamps, in small wattages.

**LUMILINE LAMPS:** Tubular filament type in clear and inside-frosted varieties, also inside-colored (straw, orange, blue, green, pink); 30 and 60 watts (17 1/4 inches), 40 watts (11 1/4 inches).

**FLUORESCENT LAMPS:** Phosphor-coated tubes in various diameters up to 2 3/4 inches; lengths in inches for popular wattages—15w, 18, 20w, 24, 30w, 36, 40w, 48. New simplified line of white types. Standard cool white and standard warm white for highest efficiency; deluxe cool white and de luxe warm white for best appearance of room finishes and patrons' complexions. Colors—pink, gold, blue, green, red.

**SLIMLINE LAMPS:** Long fluorescent lamps in small diameter. Instant start. Same lamp can be operated at 0.120 amp, 0.200 or 0.300. Lengths and wattages: 42" (3/4" dia.), 18, 25, 33 watts; 64" (3/4" dia.), 27, 39, 51 watts; 72" (1" dia.) 26, 38, 51 watts; 96" (1" dia.) 34, 51, 69 watts. New line 1 1/2" diameter, 96", 72", 48" lengths.

**CIRCLINE LAMPS:** Fluorescent lamps of circular shape; diameters, 12 inches; white.

**PROJECTOR LAMPS:** (PAR38) Filament type with built-in reflector, hermetically sealed for outdoor as well as indoor use; available for spot and flood applications; 150 watts; base for regular sockets. New 300-watt PAR46 and 300-watt PAR56 narrow beam spot lamps.

**REFLECTOR LAMPS:** Filament type with built-in reflector fabricated for indoor use; a spot and a flood variety; 75, 150 and 300 watts, base for regular sockets. New 300-watt spot and flood with heat resistant glass bulb for outdoor use.

**BLACK LIGHT SOURCES:** Filament ultraviolet (Purple X) lamps, 250 watts, bulb dark glass to filter out visible light (relatively low output), for intermittent burning; fluorescent tubular blacklight lamps in regular fluorescent lamp sizes and wattages, mercury ultraviolet lamps (Type H), used with filter for visible light. Popular sizes: 100-watt EH4 (flood) and CH4 (spot) sealed beam type, and 250-watt AHS.

**GERMICIDAL LAMPS:** Ultraviolet tubular lamps for placement in air ducts, and for room installation in special fixtures.

**DISTRIBUTION:** Lamps most used by theatres stocked by many theatre supply dealers; others by electrical supply dealers; orders through either for lamps not in stock.

**KLIEGL BROS.,** 321 W. 50th St., New York 19, N. Y.

Stage borderlights, footlights, spots, floods, switchboards, auditorium, downlights, cove-lights, architectural, display, lighting control equipment.

**STAGE BORDERLIGHTS:** Individual Alzak-finished reflector-type, 60w to 100w for glass rounds; com-

## Superior Values...Reputable Source

FRESNEL SPOTLIGHTS  
SLIDE PROJECTORS  
KLIEGLIGHTS  
OUTDOOR FLOODLIGHTS  
SWITCHBOARDS

Write for Catalogs

Your Inquiries Invited

# KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

321 WEST 50th STREET  
NEW YORK 19, N.Y.

Originators and Manufacturers of "Klieglights"

partment-type 100w to 200w individual Alzak-finished reflector for gelatine or glass color frames; reflector lamp compartment-type, 150w to 300w for gelatine or glass color frames; open trough type 60w to 100w painted or Alzak-finished, continuous reflector.

**STAGE FOOTLIGHTS:** Individual Alzak-finished reflector-type, 60w to 150w, single or double-row with glass roundels; open trough type, 60w to 100w, painted or Alzak-finished, continuous reflector; disappearing type with individual Alzak reflectors, 100w to 150w, or with continuous painted reflector in 60w to 100w sizes.

**STAGE SPOTS:** Fresnel lens type, 100w to 5000w, 3- to 16-in. lens; plano-convex type, 250w to 2000w, 4½- to 8-in. lens.

**STAGE FRONT LIGHTS:** Auditorium recessed ceiling lights for front stage lighting. "Klieglight" type with or without remotely operated color changing color frames, balcony front "Klieglight" or Fresnel lens units with balcony front housings.

**"KLEIGLIGHTS":** 250w to 3000w types with ellipsoidal reflectors, 6- to 12-in. lens, drop-in or built-in square shutters, iris shutters and curtain shutters.

**STAGE FLOODS:** Compartment or reflector types, all sizes, for hanging and stand use.

**FOLLOW SPOTS:** 2000w to 3000w "Klieglights" with rear-operated iris and curtain shutters, color frame boomerang; are types 60 amp, 6- or 8-in. lens units.

**SWITCHBOARDS:** "Kliegboards," totolocator (selector switch) type, patch boards, electronic boards, all sizes and capacities to specifications; also portable types.

**AUDITORIUM DOWNLIGHTS:** 200w to 1000w, re-lamped from above ceiling; plaster ring, 6-in. opening.

**AUDITORIUM LENS UNITS:** Flush ceiling mounting, above or below ceiling relamping, 100w to 500w, lenses 4½- to 16-in. diam.; recessed lens type with lenses 2 in. above ceiling line.

**AUDITORIUM LOUVER TYPE:** Flush ceiling mounting, relamping above or below ceiling, 100w to 500w, cast aluminum concentric ring louvers.

**AUDITORIUM COVE STRIPS:** All sizes, all shapes, with or without Alzak-finished reflectors; use standard filament lamps, lumines, fluorescent, slimline and reflector lamps.

**AUDITORIUM EXIT SIGNS:** All sizes, all finishes, surface or flush mounting, sheet metal or cast frames, glass or sheet metal stencil letters.

**STEEPLIGHTS:** Flush wall, flush step or seat mounting types, cast aluminum face plates.

**OUTDOOR FLOODLIGHTS:** 150w to 1000w, Alzak reflectors; clear, diffusing or spread lenses.

**DISTRIBUTION:** Through electrical contractors, and direct.

(ALSO SEE PAGE 61)

#### STROBLITE CO., 35 W. 52nd St., New York, N. Y.

Blacklight equipment.

**BULB:** 2-watt, argon glow lamp.

**LAMP:** For close range; consists in 2w bulb, 3-in. reflector, cord with plug; with filter gives dark rays.

**FILAMENT BLACKBULB:** 250w, average life 50 hours; for intermittent service.

**ULTRA-BLUE LAMP:** 15w, with replacement tube; for 110v a.c. or d.c.; blue filter glass included. Also 30w and other sizes.

**MERCURY LAMPS:** Intense ultra-violet light supplied by mercury arc bulb operated from autotransformer on standard 110v, 60 cycle, a.c.; consists of bulb and 5-in. filter roundel, attachment ring, small stand and housed transformer. Also available in 250w, 275w, 800w sizes.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, and direct.

(ALSO SEE PAGE 52)

#### WESTINGHOUSE ELECTRIC CORP., Lamp Division, Bloomfield, N. J.

Filament and fluorescent lamps, neon indicators, germicidal and black-light lamps; mazda projection lamps (see Projection and Sound).

**FILAMENT-GENERAL SERVICE, SIGN AND DECORATIVE:** Regularly available inside-frosted 10-1000 watts; clear bulbs 6-10-w. and wattages above 100; coated colored 10-40 watts; also 15w, 25w, 40w round and 15w and 25w flame shape. Vacuum lamps for outside exposed use, 6w to 40w.

**FLUORESCENT (F-Lamps):** White, Daylight, Standard Cool White in 6, 8, 13, 14, 15, 20, 25, 30, 40, 85, watts in lengths 9-60 inches, diameters ¼ to 2¼ inches; Soft White and Warm White (light quality similar to filament lamps) in 15, 20, 25, 30, 40, 85 watts; colors (blue, green, pink, gold, red) in 15, 20, 30, 40 watts. "Nite-Lite" 1 watt Fluorescent-watt. Also semi-circular "Circlearc" 18 watts; full-circle "Circlearc" 32 watts.

**SLIMLINE FLOURESCENT:** T-6 type, 42- and 64-inch; T-8 type, 72- and 96-inch; both in all standard whites. T-12 type, 48-, 72- and 96-inch.

**PROJECTORS AND REFLECTORS:** Self-contained with sealed-in reflector for either spot- or floodlight. Projector type for both outdoor and indoor use, 75w, 150w. Reflector type for indoor use, 75w, 150w, 300w.

**LUMILINE:** Tubular filament, inside-frosted, straw, orange, blue, emerald, pink, white in 30w and 60w (17¼ in. long), and 40w (11¼ in.).

**BLACK-LIGHT SOURCES:** Fluorescent tubes (Type 30BL) in 6, 15, 30, 40 watts; mercury vapor bulbs (particularly C-H4 spotlight, E-H4 floodlight); 250-watt filament, purple X filament, ultraviolet with visible light filter.

**GERMICIDAL STERILAMPS:** Tubular ultraviolet for air disinfection installation in air ducts, or in special room fixtures.

**NEON INDICATORS:** Indicator lights in variety of sizes from 1/25 to 1 watt.

**DISTRIBUTION:** Stocked by theatre supply and electrical supply dealers, otherwise consult nearest Westinghouse Lamp Division office.

### Maintenance and Wash Room Equipment

BREUER ELECTRIC MFG. CO., 5100 Ravenswood Ave., Chicago 40, Ill.

Maintenance equipment.

**"TORNADO"** Theatre Blowers Nos. 48T, 50T, 52T. 3/5 h.p. to 1-1/3 h.p. May also be used as pack carried vacuum cleaner and insecticide sprayer.

**"TORNADO"** commercial wet and dry pickup, 3/5 h.p. to 1-1/3 h.p., three models; also noiseless models.

**"TORNADO" NO. 600 Series:** Floor maintenance machines in four sizes, eight models. Scrub, shampoo, wax and polish.

**DOMESTIC DISTRIBUTION:** Authorized dealers (name for specific territory available from company on request).

## Be A Super Showman

### Save Labor - Save Time - Reduce Fatigue



**Model M**



**Model QR**



**Model Q5**

Ask your supply dealer for a demonstration right in your theatre. Prove for yourself why so many modern theatres are Super cleaned. Write for complete data.

To make business better cut your cleaning cost. Add the saving to profit. Any one of the three Specialized Super Theatre Cleaners will enable one operator to do the work—and a better job—than several working with less efficient cleaning equipment.

All Super Models are equipped with Special Tools which make it possible to clean all surfaces, floors, walls, the screen, drapes and high places without ladders or scaffolds. Easily converted to a blower. Choose the Super for your needs. Reduce operating expense and assure your patrons a clean, sanitary, attractive house.

**Model M**—A streamlined Super for heavy duty general use. Light cleaner with multi-stage fans for weight, ready portability, simple operation. A safety trap catches metal and other solid objects picked up by the floor tool.

**Model QR**—All Super features plus wet pick-up. Carpets and rugs can be dried after shampooing where they lie; suds and scrub water removed from bare floors.

**Model Q5**—A Super quiet suction powerful pick-up. Practically noiseless operation. Light weight and easily portable.

**National Super Service Company, Inc.**  
 1941 N. 13th St., Toledo 2, Ohio  
**SUPER SUCTION**  
 SINCE 1911  
 "THE DRAFT HORSE OF POWER SUCTION CLEANERS"

#### CHICAGO HARDWARE FOUNDRY COMPANY, North Chicago, Ill.

Electric hand driers.

**PEDESTAL MODEL NO. 6-SF:** Drier equipment mounted on pedestal with foot pedal switch (also available with push-button switch with automatic shut-off), drier housing and pedestal finished in porcelain enamel in white; standard 115 volts; 13.5 amps, rated capacity, 17.5 amps, available.

**WALL MODEL NO. 7 SR-W-A:** Semi-recessed type adapted to wall 4 inches or more thick; push-button switch with automatic shut-off; porcelain enamel drier housing.

**WALL MODEL NO. 8 SF-W:** For mounting on wall; hand switch (with timer for automatic turn-off); porcelain enamel, white.

(ALSO SEE PAGE 37)

**DOMESTIC DISTRIBUTION:** Direct and all theatre supply dealers.

**GENERAL ELECTRIC CO., Vacuum Cleaner Div., Bridgeport 2, Conn.**

Heavy-duty vacuum and blower equipment.

**TANK TYPES** of various capacities, dimensions and weights, each designed for both wet and dry pickup, and for blowing debris to points of collection, boiler cleaning, etc.; motors air-cooled, a.c./d.c.; cords with all-rubber jackets; ball bearings packed in grease. Models as follows:

**MODEL AVI 900:** ½ h.p., vac. 40 in., air flow 64 cfm, 21¼ in. high, 14¼ in. dia., wt. 32 lbs., container capacity dry 1¼ pecks, liquid 3¼ gals.

**MODEL AVI 600:** 1 h.p., vac. 41 in., air flow 70 cfm, 32¼ in. high, 21¼ in. wide, wt. 43 lbs., container capacity dry 1.04 bu., liquid 9.7 gals.

**MODEL AVI F600:** Same as G600 except equipped with furnace cleaning tools for Boiler and Furnace cleaning.

**MODEL AVI 901:** 1 h.p., vac. 58 in., airflow 73 cfm, 35¼ in. high, 20¼ in. dia., wt. 68 lbs., container capacity dry 1¼ bu., liquid 13 gals.

**MODEL 60:** Portable blower, ¾ h.p., vac. 20.8 in., air flow 90 cfm, wt. 7 lbs.

**MODEL 150:** Portable blower, 1 h.p., vac. 40.5 in., air flow, 220 cfm, wt. 16 lbs.

**MODEL AVI-18WP:** ¾ h.p., vacuum 40 inches, ht. 15¼ in., diameter 13¼ in., wt. 23½ lbs., cap. dry ¼ peck, liquid 1½ gals.



**DOMESTIC DISTRIBUTION:** National Theatre Supply, 92 Gold St., New York 7, N. Y., and direct.

**NATIONAL SUPER SERVICE CO., INC., 1941 N. 13th St., Toledo 2, Ohio.**  
Vacuum cleaners.

**THEATRE CLEANER:** Heavy-duty equipment on two rear wheels and two front casters, for dry or wet pickup, and with blower elbow; attachments include floor tool with 3½-in. clearance, screen brush, tube for high wall cleaning; spotlight available for attachment to handle.

(ALSO SEE PAGE 62)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.**  
Cleaning light stands.

Non-rocking base with 25 feet of cord, in single light model (No. 51) and cluster light model (No. 52).

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**SPENCER TURBINE CO., Hartford 6, Conn.**  
Vacuum cleaning equipment.

**COMMERCIAL MODEL:** Mounted on 10-in. rubber-tired rear wheels and single front caster; 1 h.p. universal motor operable on a. c. or d. c.; 50-in. water lift at end of 25-ft. hose of ¾-in. orifice; wt. 188 lbs. net; attachments include wet separator for wet pickup, dry mop cleaner; dirt pan cap. 6 gal.

**MULTI-VAC SENIOR:** Motor ¾ h.p.; wt. 58 lbs.; dirt cap. 4 gal.; 47-in. water lift at 25 ft. ¾-in. orifice. **Multi-Vac Junior,** ½ h.p., dirt cap. 1.6 gal.

**STATIONARY SYSTEMS:** Central vacuum cleaning plants in capacities to requirements of theatre.

(ALSO SEE PAGE 5)

**DOMESTIC DISTRIBUTION:** Authorized dealers, and direct.

## Projection and Sound

**C. S. ASHCRAFT MFG. CO., 36-32 38th St., Long Island City, N. Y.**

Projection are lamps, rectifiers for d. c. projection are supply.

**75-115 AMPERE REFLECTOR LAMP:** "Super-High" using 9 m/m x 20 in. or 10 m/m by 20 in. rotating positive (water cooled)—5/16 x 9 and 11/32 x 9 in. negative—16 in. F1.9 reflector.

**60-95 AMPERE REFLECTOR LAMP:** "Hydro-Arc" using 9 m/m x 20 in. or 8 m/m x 14 in. positive (water cooled) 7 m/m x 9 in. neg. 15 in. reflector.

**40-65 AMPERE REFLECTOR LAMP:** "Suprex C70" using 7 or 8 m/m x 14 in. positive, 6 or 7 m/m x 9 in. negative, 14 in. reflector.

**RECTIFIERS:** Selenium 60-90 amperes and 60-100 ampere, 3 phase.

**WATER CIRCULATORS** for water cooling positive carbons.

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers (name for specific territory on request from manufacturer).

**EXPORT:** Westrex Corp., 111 Eighth Ave., New York 11; except in Canada: Dominion Sound, 114 Bond St., Toronto.

**AUTOMATIC DEVICES CO., 116 N. 8th St., Allentown, Pa.**  
Motor-generator sets for d. c. supply from a. c. lines.

**BUILT-UP UNIT TYPE ("Stabilarc" No. 195):** Available in output ranges from 20-40 amperes to 1000-1500 amperes. Generator, rheostats and starter separate units. Regularly available in 42, 60 or 80



**NOW!**  
**f/1.9**  
**7**  
**EVEN IN 7 INCH FOCAL LENGTH!**

**for the LATEST PROJECTORS!**

The newest projectors can take larger lenses. Here is the lens designed specifically to achieve top performance with these modern projectors—the sensational four inch diameter Super Snaplite. Speed of 1/1.9 from 5 through 7 inch focal lengths. In ¼ inch steps.

**MORE LIGHT**...the four inch diameter Super Snaplite gives you an f/1.9 lens in focal lengths as long as 7 inches!

**LONG LIFE**...one piece mount, specially sealed lens elements, anodized finish that can't flake off—all spell longer, top-notch performance for the four inch diameter Super Snaplite!

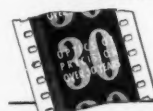
Four inch diameter Super Snaplites are available, to order, in focal lengths from five up through seven inches, in quarter inch steps. In all these focal lengths the true effective speed of 1/1.9 is maintained. Four inch diameter Super Snaplites are also available, to special order, in focal lengths longer than seven inches, at somewhat slower speeds.

**SHARPER PICTURES**...a true anastigmat lens for longer throws—the four inch diameter Super Snaplite produces pictures wire-sharp right to the very corners!

**HIGHER CONTRAST**...anti-reflection coatings further enhance the brilliant, crisp, sparkling pictures projected by the four inch diameter Super Snaplite!

Get the full facts of this superlative new lens now—write for your copy of Bulletin No. 209 today!

"You Get the Most Uniform Light With Super Snaplites!"



**KOLLMORGEN**  
2 Franklin Avenue  
Brooklyn 11, New York

*Optical* CORPORATION

**THE NEW SUPER-LITE Vinyl Folding SCREEN**

Matte White .. Non-Yellowing  
Flame-Proof .. Tarsus Proof  
Can Be Shipped Parcel Post  
Stretches Wrinkle-Free .. Washable  
Chromatically Correct .. All Sizes  
ASK YOUR DEALER OR WRITE

**VOCALITE SCREEN CORP.**  
Roosevelt, New York, U.S.A.  
Mfrs. of  
The Famous Vocalite Beaded Screen



**GOLDBERG**

**TABLES**  
45" or 60" Long  
**CABINETS**  
Units of 2 to 12 Sections

**Projection Booth TABLES & CABINETS**

Made by **GOLDBERG BROS., Denver, Colo.**  
Ask Your Dealer

volts for 60-cycle lines; sizes 20-40, 30-60 and 40-80 amperes mounted on sub-base.

**STANDARD MODEL** ("Stabilarc" No. 1373): A complete unit with generator, ballast resistors, across-the-line starter and control panel; available in Model 195 output ranges and regular voltages, 60 cycles (other line conditions accommodated on special order).

**DISTRIBUTION:** All theatre supply dealers.

**BALDOR ELECTRIC CO.**, 4351 Duncan Ave., St. Louis 10, Mo.

Tube rectifiers for projection arc supply.

**MODEL 30A:** For low-intensity arcs; 15-30 amps., at 50-55 d.c. volts.

**MODEL 45:** 1 kw. (40 amps., 27-28 volts); single-phase designed to deliver up to 45 amps., 3-phase to 50 amps.; both with voltage taps up to 32 d. c. arc volts.

**MODEL 60:** Suprex carbon arc supply to 60 amps.; output voltage tap 50-55 d. c. volts for application also to low-intensity motion picture arc or spotlight.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**EXPORT:** Nortal Sales, Inc., 45 W. 45th St., N. Y. C.

**THE BALLANTYNE CO.**, 1787 Davenport St., Omaha, Neb.

Projectors, Arc Lamps, Rectifiers, Pedestals, Magazines, Soundheads, Amplifiers, Horn Systems, Drive-In Speakers.

**COMPLETE SOUND SYSTEMS:** Arranged in five capacity groups—to 1200 seats (with No. 39 horn system), Models 530, 630, 730; up to 900 seats (with No. 20 horn system) Models 530, 630, 730; up to 800 seats (with No. 14 horn system), Models 514, 614, 714; up to 330 seats (with No. 11 co-axial two-way speaker), Models 511, 611, 711; up to 300 seats (with HF-7 "Silver Spiral" speaker), Models 507, 607, 707. Sound systems also available with Western Electric or Altec-Lansing horn systems.

**SOUNDHEADS:** Designed for use with all standard makes of projectors, and adaptable to Power's. Model 8 has directly connected all-gear flexible soundhead-projector motor drive, vibration-filtering exciter lamp mounting, isolated sound feed sprockets, gyroscopically controlled rotary scanning drum, constant axis optical system carriage, pre-focused exciter lamp. Gear boxes for 25, 50- or 60-cycle current; boxes interchangeable. Model 8 same basic features as Model 6 and additionally a steel gyro-filter to assure constantly smooth travel of film over scanning drum, drive guard with provision for oiling without removal, handwheel for threading.

**HORNS AND SPEAKERS:** Three two-way systems with cellular high-frequency horn (Alnico 5 PM driver), 15-inch PM low-frequency speaker unit mounted in acoustically reinforced horn baffle; and two small theatre models (HF-7-SS and No. 11). Model 30 has two low-frequency units; dividing network crossover at 500 cycles; five-step high-frequency attenuation for acoustical adaptation to auditorium. Model 20 similar to No. 30, but with single low-frequency unit. Model 14 has smaller low-frequency baffle with simpler high-frequency cellular horn mounted on top for adaptation of units to smaller theatres. Model HF-7-SS, for auditoriums up to 330 seats, has a "Silver Spiral" speaker mounted in horn baffle for full frequency output. Model 11 has two-way speaker unit, combining cellular high-frequency horn by means of an acoustical coupler, with dividing network and horn baffle mounting. Also can supply Western Electric and Altec-Lansing horn systems.

**HIGH-INTENSITY ARC LAMPS:** Model 4578, 45-70 amps., arc magnetization by steel loop energized only when arc is burning; 14-in reflector at 32-in. working distance for optical efficiency with 1/20 lens; each carbon fed by independent screws with 10-in travel on positive motor frame shield and dower operated by handles on both sides; finished in gray wrinkle with anodized aluminum trim. "Arc-master," 45-50 amps., magnet arc stabilization, manual carbon positioning, double cone drive for positive feed, mirror guard operated by dower lever.

**RECTIFIERS:** Six tungar tube types—SP40, 4 tubes, 40 amperes, single-phase; SP60, 4 tubes, 60 amperes, single-phase; SP60, 4 tubes, 60 amperes, three-phase; SP80, 6 tubes, 80 amperes, single-phase; SP80, 6 tubes, 80 amperes, three-phase. Also 90-amp. model, single or three-phase. All models are finished in gray baked-on wrinkle paint.

**PEDESTALS:** Two regular theatre models, either available with upward-tilt equipment carriage for drive-in theatres. Model 1500 is straight-column type; Model 1000 has forward slant (streamline effect). Lamp and motor switches available for mounting on either.

**EXCITER LAMP SUPPLY:** Model N50-D, tube type for two 10v, 5 amp. lamps.

**AMPLIFIERS:** Complete series of amplification units for regular theatres, in dual or single channel cabinet; and the MX and RX Series for drive-in theatres. Dual channel system (PD-56) has two amplifiers with switch changeover, monitor and its amplifier built in. PD-55 provides single channel in dual cabinet for adding standby (PD-50), single channel in single channel cabinet. All volume controls of step type with silver contacts. Also available are speaker-amplifier equipment for cry-rooms, etc. (PD-52); hearing aid amplifier (PD-53); monitor cabinet (PD-54). The MX Series for drive-ins provides systems for from 400 to over 1,000 cars. MX-4 single-channel 200w; MX-2 dual-channel 200/400w; both systems include MX-25A ramp control panel to monitor or cut out any speaker section; room panel accommodates cabinet for non-sync, radio, etc. The RX Series for drive-ins provides systems for from 200 to 600 cars. RX-11 single channel 125w; RX-12 dual channel 125/250w; both systems include RX-22A ramp control panel.

**PROJECTORS:** Two models—Model R, rear shutter of direct-drive double-dissolving barrel type, gears alternately steel and fibre, gear removable as unit, framing knob both sides, cast-iron main frame, aluminum doors and housing, 18-inch magazines; Model W (mfd. by Wenzel Projector Co.), oilite bearings, drive a stationary stud turned by main drive gear, lens mount with adjustments front of case, framing light and full-size door on operating side, rear shutter, provisions for 4-inch lens mount.

**DRIVE-IN SPEAKER:** MX-39, PM speaker in cast-aluminum housing with baked bronze hammerhead finish, junction box of same housing designed for standard post without adapters, can be equipped with parking light; Post Model available in standard and deluxe style, similar to in-car types.

(SEE ALSO PAGE 33)

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers (name for specific territory available

from manufacturer). Cable Address: BALCO, Export Agent; E. Streuber & La Chicotte, 1819 Broadway, New York 23 (cable KASTREUBER).

**BAUSCH & LOMB OPTICAL CO.**, 635 St. Paul St., Rochester, N. Y.

Projection lenses.

**SUPER CINEPHOR:** Coated lenses working at an aperture of 1/2.0, available in focal lengths from 2 to 5 inches in 1/4-inch steps. In permanently sealed mounts to prevent internal dust, dirt or oil vapor. Focal lengths 2, 2 1/4, 2 1/2 and 2 3/4 mounted in No. 1 barrel, others in series in No. 2 barrel.

**LONG FOCUS SUPER CINEPHOR:** Coated lenses, 1/2.0, focal length 5 1/4 in. to 7 in. in 1/4" steps. 4" diameter one piece barrel, increased illumination, heat resistant cement, regular production for prompt delivery.

**CINEPHOR SERIES II:** Coated lenses available in the longer focal lengths, from 3 1/4 to 9 inches; hence, maximum speed 1/2.4 (down to 1/3.7, depending on focal length). Permanently sealed.

**POPULAR-PRICED CINEPHOR:** These are 1/2.0 lenses formerly uncoated, but now coated without increase in price. Available in focal lengths 3 1/4 to 5 inches. Mounted in No. 2 barrel.

**CINEPHOR SERIES I:** Adapted to small operations and portable equipment. Available uncoated or coated in focal lengths from 3 to 6 inches. Speed (depending on focal length) from 1/2.5 to 1/3.4.

**BRANCHES:** 1324 Eye St., N. W., Washington 5, D. C.; 1689 Grand River, Detroit 27, 30 Rockefeller Plaza, New York 20; 18 S. Michigan Ave., Chicago 3; Box 2142, 1814 Chestnut St., Philadelphia 3; 131 Clarendon St., Boston 16; 20 Jones St., San Francisco; 314 W. Sixth St., Los Angeles 14; 386 Yonge St., Toronto, Ont., Canada.

(SEE PAGE 40)

**DOMESTIC DISTRIBUTION:** NTS branches: RCA dealers (asterisk); and 6, 7, 8, 10, 11, 12, 16, 17, 23, 24, 25, 32, 34, 38, 40, 42, 43, 49, 55, 57, 58, 59, 61, 65, 70, 75, 81, 84, 86, 92, 104, 105, 106, 108, 109, 111, 120, 121, 123, 124, 130, 132.

**EXPORT AGENTS:** National Theatre Supply, Export Dept., 92 Gold St., New York 7; RCA International Division, 30 Rockefeller Plaza, New York 20; K. Streuber & La Chicotte, 1819 Broadway, New York 23; Westrex Corp., 111 Eighth Ave., New York 11.

**CALI PRODUCTS CO.**, 3721 Marjorie Way, Sacramento 17, Calif.

Carbon savers.

**CARBON COUPLERS** for all carbon trims.

(SEE ALSO PAGE 47)

**DISTRIBUTION:** All theatre supply dealers, and direct.

**CENTURY PROJECTOR CORP.**, 725 Seventh Ave., New York 13, N. Y.

Projectors, pedestals, magazines, soundheads, amplifiers, rewinders.

**PROJECTOR MECHANISMS:** Single rear shutter (Model C) and double shutter (Model CC) with two rear shutters operating in one casing. Mechanisms also supplied with water cooled apertures. 4" diameter lens mount standard equipment. Magazines, 3,000-foot for standard and for drive-in theatres. An arc deflector (CI-T-100) is available for mounting on any mechanism of rear shutter type where lamp shows sensitivity to air disturbance.

**PEDESTALS:** Two types, Model C and Five-Point "L" Type, each available for regular theatres and for drive-in theatre upward tilt.

**SOUNDHEADS:** Two series, each with "Hydro Flutter Suppressor," rated to reduce film-flutter to .06% or less. The "Master" (Model R2) is further equipped with an "electro-tension governor" for flutter elimination, and vertical drive motor with flexible coupling. The "Standard" (Model R3) is of simplified design, with sound sprocket replaced by drum device.

**AMPLIFIERS:** Main amplifier, W3-11, 15 watts, with low-capacity cable connector to photocell; main amplifier, W5-17, 18 watts, used with pre-amplifiers. POWER amplifiers W5-16 (40 watts), W5-19 (200 watts), 287-W (250 watts).

**REWINDERS:** Two heavy-duty models—M & P clamp type, and MM & PP bench type.

(ALSO SEE PAGE 47)

**ACCESSORIES AND PARTS:** Replacement parts for Century Model C, Model K and Kaplan projectors; rear shutter attachment (No. D-90) for converting front shutter mechanisms; double bearing (No. BB) and super movements (No. BBB) for Kaplan mechanisms; tools for repairing projector mechanisms, and "Century Certified" projector oil available in 1 gal. tins.

# WORN PROJECTOR PARTS make Poor Pictures

That's bad business! They make the picture jerky, cause irritation and eye strain—may cause patrons to pass up these "shooting galleries" for other theatres where equipment is kept in smooth operating condition. Cost of replacing worn projector parts is so trivial—the benefits so great!

Replace with genuine



Precision Made Projector Parts

LAVEZZI MACHINE WORKS

4635 W. Lake St.  
Chicago 44, Ill.



# "VICTORY CARBONS" are back to conserve copper for defense



The terms "National", "Orotip" and "Suprex" are registered trade-marks of  
**NATIONAL CARBON COMPANY**  
Division of  
**UNION CARBIDE AND CARBON CORPORATION**  
30 East 42nd Street, New York 17, N. Y.

District Sales Offices: Atlanta, Chicago, Dallas,  
Kansas City, New York, Pittsburgh, San Francisco  
In Canada: National Carbon Limited, Toronto 4

A National emergency has been declared. Our country is in grave danger. National Carbon Division is helping to conserve vitally-needed copper for use in defense . . . by putting a thinner coating on the following sizes of projector carbons:

8 mm x 14" "SUPREX" Positive  
8 mm x 12" "SUPREX" Positive  
7 mm x 9" "OROTIP" "C" Negative  
7 mm x 14" "SUPREX" Positive  
7 mm x 12" "SUPREX" Positive  
6 mm x 9" "OROTIP" "C" Negative

The above carbons will be called "Victory Carbons" and will operate at the reduced currents shown:

Maximum 65 amperes—8 mm "SUPREX" Positives  
7 mm "OROTIP" "C" Negative  
Maximum 45 amperes—7 mm "SUPREX" Positives  
6 mm "OROTIP" "C" Negative

There will be enough carbons to go around. The only change will be in the thickness of the copper coating. "Victory Carbons" aren't new. They helped us in the last war. They are helping us now to prepare for the next one, if it comes.

**DOMESTIC DISTRIBUTION:** Dealers 1, 2, 7, 10, 19, 22, 23, 29, 34, 40, 41, 45, 53, 58, 60, 64, 67, 73, 79, 84, 87, 89, 90, 96, 100, 105, 109, 111, 114, 115, 123, 128, 129.

**EXPORT:** Westrex Corp., 111 Eighth Ave., New York 11.

**CONTINENTAL ELECTRIC CO., Geneva, Ill.**

Electronic tubes for sound systems and current rectification.

**"CETRON" LINE** of photocells for motion picture soundheads; tungsten tubes for projection a. c. tower line rectifiers (also Thyatron tubes for lighting control consoles and comparable current control).

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**Cable Address:** CONTINENTAL. **EXPORT:** E. D. Magnus & Associates, 188 W. Randolph St., Chicago 1.

**DA-LITE SCREEN CO., 2723 N. Crawford Ave., Chicago, Ill.**

Motion picture screens.

V-2 matte white, flame-proof, mildew resistant.

V-4 glass-headed type.

**DISTRIBUTION:** All theatre supply dealers.

**DeVRY CORP., 1111 Armitage Ave., Chicago, Ill.**

Sound projectors, amplifications systems, in-car speakers, 16mm sound-projection equipment.

**THEATRE PROJECTION-SOUND SYSTEM ("12,000 Series"):** Unified projector-soundhead with or without the complete amplification system built up according to capacity of theatre from amplifier units noted below, and available with Altec-Lansing two-way horn system. Pedestal designed for downward or upward tilt, with built-in rectifier for exciter supply. Heads designed for removal by units for servicing, including sprocket assembly. Shutter rear barrel double-action type. Chain drive.

**AMPLIFIERS:** Six systems, two not requiring pre-amplifiers—20-30 watts single channel (No. 25-29) and dual channel (No. 28-29) with built-in monitor. With pre-amplifiers—No. 12,829, 20-30 watts single; No. 12,834, 40-60 watts dual; No. 12,836, 80-120 watts dual; No. 12,822 250 watts single, specified for drive-in theatres.

**IN-CAR SPEAKERS:** Drive-in units designed for standard pipe mounting; speakers Alnico-v PM, 5-inch; spring-coiled cable; housing aluminum alloy, gray hammer-drawn finish.

**TRANSPORTABLE 35mm SOUND PROJECTOR (Model 2810):** Mazda illumination to 1,000 watts; carried in all-metal case, except for amplification and speaker; with portable amplifier and 12-inch heavy-duty PM speaker, or adapted to permanent sound system.

**PORTABLE 35mm SOUND PROJECTOR ("Suitcase" Model No. 1):** Mazda illumination to 1,000 watts; wt. approx. 60 lbs.; with portable amplification and speaker as above, or adapted to permanent sound system.

**PORTABLE 16mm SOUND PROJECTOR ("Super 16"):** Complete projection and sound equipment in two matched duraluminum cases; mazda illumination to 1,000 watts with special condensing system and projection lens f/1.6 in all focal lengths including 4 inches. Sound output rated to approx. 800 persons, more with booster amplifier. Automatic loop setting device. Pre-amplifier stage independent of main amplifier, built into soundhead.

**PORTABLE 16mm SOUND PROJECTOR ("Theatre-in-Suitcase" model):** Single case equipment, wt. approx. 31 lbs.; mazda illumination to 1,000 watts; projection lens, standard f/1.6-1.2 inches; sound output rated to 500 persons, more with booster.

**DOMESTIC DISTRIBUTION:** Dealers 7, 21, 22, 31, 37, 39, 64, 85.

**Cable Address:** HERMDEVRY.

**DROLL THEATRE SUPPLY CO., 317 Sangamon St., Chicago 7, Ill.**

Carbon-saver processed carbons.

Available for high-intensity trims: negatives 6mmx9", 7mmx9", 13.6mmx22"; positives 7mm and 8mm, by 12" and 14".

(ALSO SEE PAGE 34)

**DISTRIBUTION:** Direct.

**FOREST-HARRISON, INC., 207 Railroad Ave., Harrison, N. J.**

Rectifiers for d. c. projection arcs.

No. LD-30: 110/120v, single-phase, 50/60 cycle; net wt. 87 lbs., ship. wt. 110 lbs.; 28x12x12 ins.

No. LD-40: 210/240v, single phase, 50/60 cycles; net wt. 170 lbs., ship. wt. 200 lbs.; 13½x19x25 ins.

No. LD-75 THREE PHASE: 210/360 and 360/390 volts, 50/60 cycle; net wt. 185 lbs., ship. wt. 214 lbs.; 12½x20½x37 ins.

No. LD-90: 210/240v, 3-phase, 50/60 cycles.

No. LD-90: 220/240 and other voltages, single- and 3-phase, 50/60 cycles.

**SELENIUM OR MAGNESIUM COPPER SULPHIDE TYPES:** 210/240v, 3-phase, 50/60 cycles—Single 50, Single 70, Twin 50, Twin 70.

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers (name for specific territory from company on request).

**Cable Address:** FOREST, NEWARK (Bentley's Code).

**GARVER ELECTRIC CO., Union City, Ind.**

Bulb type projection arc current rectifiers.

**TWO-TUBE:** 30 amps. (low-intensity).

**FOUR-TUBE:** Two caps., single and 3-phase—40 or 60 amps.

**SIX-TUBE:** 80 amps., single and 3-phase.

(ALSO SEE PAGE 70)

**DOMESTIC DISTRIBUTION:** The Ballantyne Co., Omaha, Neb.

**FOREIGN DISTRIBUTION:** Streuber & LaChicotte, 1819 Broadway, New York 23, N. Y.

**GENERAL ELECTRIC CO., Lamp Dept., Nela Park, Cleveland 12, Ohio.**

Filament projection lamps (mazda), exciter lamps.

**PROJECTION LAMPS:** Tungsten filament lamps in all types and sizes for motion picture and other light projection.

**EXCITER LAMPS:** All types and sizes for motion picture sound reproduction.

**DISTRIBUTION:** Theatre supply dealers and electrical distributors.

**GOLDBERG BROTHERS, P. O. Box 448, Denver 1, Colo.**

Rewinders, reels.

**REWINDER:** Fully enclosed type, motor-driven, for diameters to 15 inches; equipped with automatic stop.

**REELS:** Fabricated of aluminum in two sizes—diameter 15 inches, hub 5 inches (2,000 feet); diameter 14 inches, hub 4 inches. Double-slot threading. Approx. wt. 2½ lbs.

**BOOTH TABLES:** Constructed of heavy angle iron, with steel top reinforced. Made in 2 sizes, 45 in. and 60 in. long. Cabinets: Fabricated of zinc-bond steel, with inner reinforcements between the one inch hollow wall that separates each section. Made from 2 to 12 section units.

(ALSO SEE PAGES 33, 39, 63)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**GORDOS CORP., 86 Shipman St., Newark 2, N. J.**

Rectifier tubes.

G-83, 15-amp.; G-48, 6-amp.; G-65, 2-amp.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**EXPORT AGENT:** Bizzelle Cinema Supply Corp., 420 W. 45th St., New York.

**GOLDE MANUFACTURING CO., 1214 W. Madison St., Chicago, Ill.**

Stereopticons, spotlights, rewinders.

**STEREOPTICONS:** Model No. 1043—"Air-Flu," 3000 watts, 3½x4 slides; ship. wt. 30 lbs. **Model No. 1044**—all-purpose type, 1000 watts, 3½x4, 2x2 and all other size slides; single- and double-frame film strip.

**REWINDERS:** Model DH—automatic 35mm, wt. 100 lbs.

**SPOTLIGHTS:** From 150w to 1000w, blower-cooled.

(ALSO SEE PAGE 39)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**Cable address:** GOLCH.

**GRISWOLD MACHINE WORKS, Port Jefferson, N. Y.**

Film splicers.

**MODEL R-2, 35mm:** For 1/16- or 1/10- or 5/32-inch splice; also non-perforated type for 1/16- or 1/10- or 5/32 inch splice; also single perforated type for 1/16- or 1/10- or 5/32-inch splice.

**MODEL T, 35mm:** For 1/16- or 1/10- or 5/32-inch splice.

**DUPLEX MODEL R-2, 35mm and 16mm:** For 1/16 and 1/10-inch splice.

**NON-PERFORATED MODELS:** R 3 non-perforated for 16 mm, 1/16- or 1/10-inch splice; Models T, R-3, Junior for 16 mm and 8 mm, 1/16- or 1/10-inch splice.

**DOMESTIC DISTRIBUTION:** Neumade Products Corp.

**HELIOS CARBONS, INC., 122 Washington St., Bloomfield, N. J.**

Projection arc carbons.

**HELIOS "BIO"** carbons manufactured in Germany; types and sizes for all projection arc lamp trims.

**DISTRIBUTION:** Exclusive distributors.

**HERTNER ELECTRIC CO., 12690 Elmwood Ave., Cleveland 11, Ohio.**

Motor-generators for projection arc supply.

**33-VOLT ("Transverter" LV-60/60):** For 1kw high-intensity arcs; 40 amp. continuous, 80 amp. changeover.

for Sharp  
Brilliant  
Pictures

TOUGH  
FLEXIBLE  
SEAMLESS  
SOLID-PLASTIC

**WILLIAMS**  
Tear-Proof  
SCREENS

**WILLIAMS SCREEN CO.**  
1675 Summit Lake Blvd. Akron 7, Ohio



**48 VOLT ("Transverter" HI):** Two sizes for high intensity arcs employing suprex carbons—HI-50/100, 50 amp. continuous, 100 amp. changeover; HI-70/140, 70 amp. continuous, 140 amp. changeover.

**60 VOLT ("Transverter" HIH):** Three sizes for suprex carbon arcs and spotlight arcs, in continuous and changeover ratings of 50/100, 70/140, 100/200.

**72 VOLT ("Transverter" NS 115/230)** for 50-60 volt high-intensity and spot arcs. For National Excelite 55,000 type lamp. 115 amp. continuous, 230 amp. changeover.

**MA SPECIAL "TRANSVERTER":** 80, 85 and 90 volts, with ampere ratings as required for motion picture projection and spotlight equipment in combination.

**CONDENSER TYPE LAMP SUPPLY:** CP "Transverter," 100 volts for straight high-intensity motion picture projection lamps and spotlights; ampere ratings according to requirements.

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches.

**EXPORT:** National Theatre Supply Export Dept., 92 Gold St., New York 7, N. Y. Canadian distribution: General Theatre Supply Offices.

#### HEYER-SHULTZ, INC., Cedar Grove, N. J.

Metal projection arc lamp reflectors.

**MODEL 1400A:** For Peerless Magnarc, Strong Mogul, Ashcraft Suprex Models E & D, Forest Universal, Morelite Monarc. Shorter focal length gives better distribution.

**MODEL 1434:** For same lamps as Model 1400A, when burning 76mm trim. Longer focal length gives greater aperture spot concentration.

**MODEL 1338A:** For Brenkert Enarc lamps.

**MODEL 1350B:** For Brengert Drive-in Enarc.

**MODEL 1358C:** For Brenkert HI-Enarc.

**MODEL 1137A:** For Simplex High, Strong Intermediate High.

**MODEL 1025A:** For Peerless Low-Intensity.

**MODEL 1025:** For Strong Utility High and Utility A, C and Mogul (early model); Simplex Acme High, Morelite Sunlite.

**MODEL 1550:** For Motiograph HI-Power.

**MODEL 1600:** For Ashcraft Super-High and Forest Electronic Type H.

**MODEL 1650:** Strong Mighty "90" and National "Excelite."

Reflectors for other applications made to order. Also available are film track pin-hole plates for testing checking optical alignment.

(ALSO SEE PAGE 47)

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches and dealers marked with asterisk.

**EXPORT:** National Theatre Supply, Export Dept., 92 Gold St., New York 7, N. Y.; RCA International Division, 30 Rockefeller Plaza, New York 20, N. Y.

#### IMPERIAL ELECTRIC CO., Akron, Ohio.

Motor-generator equipment for supply of d.c. current to all types and capacities of motion picture projection arcs.

(ALSO SEE PAGE 51)

**DISTRIBUTION:** Independent theatre supply dealers, and direct.

#### INTERNATIONAL PROJECTOR CORP., 55 La France Ave., Bloomfield, N. J.

Projectors, magazines, sound systems, in-car speakers, pedestals.

**PROJECTORS:** Simplex X-L professional models. Simplex E-7, and Super-Simplex—professional models and Simplex Type SP semi-professional 35mm sound reproducing equipment.

**SOUND SYSTEMS:** Simplex X-L sound system including soundhead and amplification units in assemblies, with cabinet and control panel in power amplification ratings to cover all types and sizes of indoor and drive-in type theatre installations.

**PEDESTALS:** Four models including two with upward tilt for drive-in theatres.

**IN-CAR SPEAKERS:** With General Electric 4-in. FM speaker unit; cast aluminum housing, gray lacquer finish; straight or coiled cords; junction box with or without concession signal and post light; Simplex 1950 in-a-car speakers with straight or coiled cords, junction boxes with post and dome lighting.

**MAGAZINES & ACCESSORIES:** Upper and lower 35mm magazines; replacement parts and accessories for Simplex projectors and sound equipment.

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches.

(ALSO SEE FOURTH COVER)

**Cable Address:** PRESIMPLEX and NATHESSUPPLY, New York. **EXPORT:** National Theatre Supply Export Dept., 92 Gold St., New York 17, N. Y.

**KNEISLEY ELECTRIC CO., 2501-9 Lagrange St., Toledo 3, Ohio.**

Tungar tube d. c. projection arc current rectifiers, projection lamp reflectors.

**RECTIFIERS:** Models for 110 or 220 volts—two 6-amp. tubes, 20 amp., single-phase: two 15-amp. tubes, single, four 15-amp. tubes, 40-42 d. c. amps., 27-28 volts, single; four 15-amp. tubes, 40-50 d. c. amps., 27-36 volts, single; series two for 80 d. c. amps. Four 15-amp. tubes, 56-62 d. c. amps., 38-40 volts, single; four 15-amp. tubes, 40-60 d. c. amps., 27-36 volts, 3-phase; six 15-amp. tubes, 56-70 d. c. amps., 38-40 volts, 3-phase; six 15-amp. tubes, 65-80 d. c. amps., 38-40 volts, 3-phase.

**REFLECTORS:** Glass 104 in. mirrors adapted to Peerless, Strong, Motiograph, Ashcraft, Predrey, Sunbeam, Powerlite and Brenkert Models E and F.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers, and direct.

**CABLE ADDRESS:** KELCO.

**KOLLMORGEN OPTICAL CO., 2 Franklin Ave., Brooklyn 11, N. Y.**

Projection lenses, soundhead optical units.

**SUPER SNAPLITE:** Speed 1/19 for 35mm projectors, coated optics; sizes 2" to 4 1/4" in standard barrel 2.781" O.D.; sizes 5" to 7" in large barrel 4.00" O.D.

**SERIES II SNAPLITE:** speed 1/20 for 35 mm projection, coated, sizes 3 1/4 to 5 in.; at slightly slower speeds from 5 1/4 to 7 in.

**SERIES I SNAPLITE:** Coated or uncoated, sizes 2 to 7 in. in 1/4-in. steps.

**SOUNDHEAD OPTICAL UNITS:** Straight and curved slits for 35mm and 16mm reproduction.

(ALSO SEE PAGE 43)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**Cable Address:** KOLLMORGEN. **EXPORT:** National Theatre Supply, Export Dept., 92 Gold St., New York.

**LAVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill.**

Projector and soundhead replacement parts. **PARTS AND SUB-ASSEMBLIES** for Simplex, Motiograph, Powers' projector mechanisms; sprockets for various other projectors and sound units; tools for projector repairing. Also precision parts to specifications.

(ALSO SEE PAGE 74)

**DISTRIBUTION:** All theatre supply dealers.

**LORRAINE-CARBONS, INC., 400 Myrtle Ave., Eonton, N. J.**

Carbons for projection arc lamps.

"LORRAINE" Carbons (manufactured by Le Carbone-Lorraine, France), comprising a complete line of types and sizes for high-intensity arc lamps for 35mm motion picture and comparable light projection.

(ALSO SEE PAGE 43)

**DOMESTIC DISTRIBUTION:** By authorized dealers in certain territories (name and addresses on request of Lorraine-Carbons, Inc.) and elsewhere direct.

# MAN ALIVE

## what a PROJECTOR!



**That's what exhibitors and projectionists everywhere are saying about the...**



**EQUIPMENT AND SUPPLIES FOR EVERY THEATRE NEED**

**NATIONAL**

THEATRE SUPPLY

Branches of National Theatre Supply



**The Projectionists PROJECTOR**

**MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.**

Projectors, sound reproducing systems, projection arc lamps, motor generators, drive-in theatre in-car speakers and amplification systems.

**PROJECTORS:** Model AA with cylindrical rear shutter, upper and lower magazines, and pedestal in same AA series; Model S pedestal; pedestals with upward tilt for drive-in theatres.

**REGULAR THEATRE SOUND SYSTEMS, M-3 Series** soundheads and amplification in assemblies according to seating capacities from small to over 6000, single- and dual-channel.

**DRIVE-IN AMPLIFICATION SYSTEMS:** Available in three series with a total of 12 models with capacity to serve theatres from 300 cars to 2000.

**IN-CAR SPEAKERS:** Available in durable plastic cases, with straight or coiled cable, with or without concession signal light.

**REFLECTOR ARC LAMPS:** Three models—1 kw., 46-ampere, 75-115-ampere.

**MOTOR GENERATORS:** Three models—50/100, 70/140 amps, and 125/250 amps.

(ALSO SEE PAGE 7)

**DOMESTIC DISTRIBUTION:** Dealers 3, 8, 10, 14, 25, 32, 34, 39, 41, 43, 52, 58, 60, 65, 69, 75, 86, 94, 103, 105, 110, 112, 118, 124, 129, 131, 138.

**Cable Address:** FRAZEN, San Francisco. **EXPORT AGENT:** Frazer & Hansen, Ltd., 301 Clay St., San Francisco 11. Also 120 Broadway, New York 5, N. Y.

**NATIONAL CARBON DIVISION, UNION CARBIDE AND CARBON CORPORATION, 30 East 42nd St., New York 17, N. Y.**

Projection carbons.

"NATIONAL" White Flame positive, and "Orotip" negative carbons for condenser-lamp high-intensity, to 180 amps; Suprex cored positive and negative carbons for reflector type high-intensity arcs to 85 amps; also carbons for 16mm arc projection.

(ALSO SEE PAGE 65)

**DISTRIBUTION:** All theatre supply dealers.

**NORPAT SALES, INC., 45 West 45th Street, New York 19, N. Y.**

Voltage boosters, magnetic recording accessories.

**VOLTAGE BOOSTERS:** 85/135 volts, 60 cycles, portable variable-metered transformer with input/output receptacles and cable; for loads to 1500w; suitable for theatre amplifiers and 16mm equipment.

**MAGNETIC RECORDING ACCESSORIES:** "Visimag" solution to make tracks visible on magnetic tape. **Splicers** for magnetic tape.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**Cable address:** NORPACREST.

**NU-SCREEN CORP., 1501 Broadway, New York 18, N. Y.**

Projection Screens.

**GLASCREEN:** Highly reflective, diffusive type; porous for full frequency sound transmission; washable, woven of Fiberglas, seamless.

**PAYNE PRODUCTS CO., 2451 W. Stadium Blvd., Ann Arbor, Mich.**

Carbon savers.

"CRON-O-MATIC TYPE: Takes carbon stubs of from 1/4 to 6 in.; operates automatically in association with carbon feed; designed for adaptation to Ashcraft "D", RCA-Brenkert "Enarc", Peerless "Magnarc," Strong "Mogul" lamps. Carbon head constructed of heat-resisting, non-magnetic alloy.

(ALSO SEE PAGE 51)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers and direct.

**RADIO CORP. OF AMERICA.**

**RCA VICTOR DIVISION, Theatre Equipment Section, Camden, N. J.**

Sound reproducing systems, projectors, projection arc lamps, drive-in theatre in-car speakers.

**REGULAR THEATRE SOUND SYSTEMS:** Three basic types, each complete with rotary stabilizer soundheads, amplification, two-way horn systems—**PG-215-B, PG-220-E** for small theatres; **PG-230-YA, PG-234-YA**, for medium-sized theatres; **PG-240-YA, PG-244-YA** for large theatres.

**DRIVE-IN THEATRE SOUND SYSTEMS:** Three basic amplification systems; **High Power Series:** **PGF-270**, single channel driver amplifier, one 70w power unit; **PGF-271**, single channel driver with two 70w power units; **PGF-272**, single channel driver with four 70w power units; **PGF-273**, dual channel driver with two 70w power units; **PGF-274**, dual channel driver with four 70w power units.

**IN-CAR SPEAKERS AND JUNCTION BOXES:** Die-cast aluminum housing with "Starlight" finish or natural aluminum finish. **Speakers—MI-942K**, with neoprene-jacketed straight cord; **MI-942AK** with Koiled-Kord; **MI-942CK** with three-conductor theft-resistant cable. **Junction Boxes—**

**MI-940K** standard; **MI-940AK** with built-in dual beam roadway and post light; **MI-940AG** and **MI-940AR** with translucent lighted cover and post and roadway lighting.

**PROJECTORS—**Two basic types—RCA "100" for large theatres; double rear shutter, automatic lubrication, extra visibility in operating compartment and on gear side. RCA "60" for medium and small theatres; automatic lubrication, double (RCA "62") or single shutter.

**D.C. CONDENSER ARC LAMPS:** Brenkert "Supertensity" for 180-amp. National HiTex carbons.

**D.C. REFLECTOR ARC LAMPS:** Brenkert "Enarc" for regular suprex carbon trims (R-10 Radarc for 1-Kw operation).

**DOMESTIC DISTRIBUTION:** Theatres supply dealers marked with asterisk on page 60.

**EXPORT:** RCA International Div., 30 Rockefeller Plaza, New York City.

**RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y.**

Motion picture screens, drive-in screen paint.

**NO. 3 SCREEN:** Vinyl-coated, flat white, diffusive; any size to order; rated brightness at 1.5 degrees .96; whiteness ratio .94, reflectance factor .85; grommets fastened through screen material and webbing.

**"PANTEX" SCREEN:** Vinyl all-plastic lightweight fabrics; can be shipped folded.

**DRIVE-IN SCREEN PAINT:** (See listing under Drive-in Theatre Equipment)

(ALSO SEE PAGE 33)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**J. E. ROBIN, INC., 257 Rhode Island Ave., East Orange, N. J.**

Motor-generators, rectifiers, d. c. for projection arc supply.

**ROBIN-ESCO SUPER POWER:** Motor generators, 50 to 400 amperes.

**RECTIFIERS:** Selenium type, 3- and 6-phase, all regular projection arc amperages; 22x14 in., 32 in. high; approx. ship. wt. 120 lbs.

(ALSO SEE PAGE 52)

**DOMESTIC DISTRIBUTION:** Unaffiliated dealers. **EXPORT ADDRESS:** JEROBIN.

**E. F. SHEARER CO., 2318 Second Ave., Seattle 1, Wash.**

Motion picture screens.

"CYCLORAMIC" screens of three-ply porous fabric (unperforated).

(SEE PAGE 48)

**DOMESTIC DISTRIBUTION:** Franchise theatre supply dealers.

**EXPORT AGENT:** Frazer & Hansen, Ltd., 301 Clay St., San Francisco 11; distributed in Canada by Dominion Sound Equipment branches.

**STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.**

Projection arc lamps, reflectors, rectifiers, spotlights

**LAMPS:** High-Intensity—"Utility" 1kw. "Junior High" 1kw.; "Utility" 46-amp. and 50-amp.; "Mogul" 70-amp.; "Mighty-Ninety" 80-125 amp. Low-Intensity—"Utility" 18-30 amp.; portable 15-18-amp. For longer arc projection—"Junior High" 16 mm high-intensity.

**RECTIFIERS:** Tungar tube equipment in 40-amp., single-phase; 50-amp., single- and 3-phase; 70-amp., single- and 3-phase; 85-amp., single- and 3-phase; 90 amp. single and 3-phase for angle trim lamps and in 15 (portable), 20 and 30 amps.

**REFLECTORS:** Elliptical glass mirrors for all standard reflector arc projection lamps.

**SPOTLIGHTS:** Trouper model carbon arc automatic high-intensity light projectors mounted on pedestal for flexible follow of performance, adjustable from spot to flood. Also Trouperette model mazda spotlight with many new features.

(ALSO SEE PAGE 34, 45)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**Cable Address:** STRONGLAMP. **EXPORT:** Export mgr., home office.

**TELESONIC THEATREPHONE CORP., 3 E. 48th St., New York 17, N. Y.**

Theatre hearing aid equipment.

**TELESONIC SYSTEM** consists in a low-voltage wire forming a network connected to theatre sound amplifier, producing a magnetic field of identical pattern; seats are not wired; deafened patron "tunes in" on field through small thermionic amplifier and is able to hear the program while sitting anywhere in auditorium.

**DISTRIBUTION:** Direct.

**TRANS-COLOR SCREEN CO., 45 West 45th St., New York 13, N. Y.**

Motion picture screens.

**CURVED TYPE:** Consisting in duraluminum frame constructed to support screen material in convex curvature calculated according to the dimensions of the seating area; and all-vinyl-plastic perforated screen available in 29 seamless sizes, to 24-ft. widths, larger sizes multiplepaneled; special sizes available.

**DOMESTIC DISTRIBUTION:** Authorized exclusive dealers through Norpat Sales, Inc., 45 West 45th St., New York 19, N. Y.

(ALSO SEE PAGE 46)

**Cable Address:** NORPACREST, NEWYORK. **EXPORT AGENT:** Norpat Sales, Inc., 45 West 45th St., New York 19, N. Y.

**VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.**

Projection screens.

**MATTE WHITE, DIFFUSIVE, PERFORATED:** Vinyl Plastic mold and fungus-proof, flameproof, folding screens: Audio-Lite, Super-Lite, Suprex, "Super-Wite."

**BEADED:** Glass beaded porous fabric, flameproof "Vocalite" and "Perma-Lite."

**RESURFACERS:** Chromoloid white coating, plastic base, flameproof; Silverlite metallic base paint for silverscreen surface.

**UPHOLSTERY:** Plastic Seat: Washable, flame resistant "Plasticover."

(ALSO SEE PAGE 63)

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**PORT:** Streuber La Chicotte, Inc., 1819 Broadway, New York 23, N. Y.

**WALKER AMERICAN CORP., 800 Beaumont St., St. Louis, Mo.**

Projection screens.

**PERFORATED SCREENS** in three types—vinyl base plastic moulded white; plastic moulded silver; coated plastic white.

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches.

**EXPORT:** National Theatre Supply, Export Dept., 92 Gold St., New York.

**WEBER MACHINE CORP.,** 59 Rutter St., Rochester, N. Y.

35mm sound-projector systems.

**SOUND PROJECTOR:** "Syncofilm" unified projector mechanism and soundhead.

**AMPLIFIERS:** Rack-mounted main amplifier, rated 22w undistorted output, with monitor and d. c. exciter lamp supply; adapted to dual channel operation; overall dimensions 21x14 in. and 30 in. high; ship. wt. approx. 60 lbs.

**DOMESTIC DISTRIBUTION:** Theatre Supply dealers.

**EXPORT:** Rocke International Corporation, 13 E. 40th St., New York 16, N. Y.

**WENZEL PROJECTOR CO.,** 2905 S. State St., Chicago 16, Ill.

Projector mechanism, soundheads, pedestals, rewinders, projectors and sound head parts, projection accessories, amplifiers and speaker systems.

**PROJECTOR MECHANISMS:** PRO-50 de luxe model; PRO-4 standard model. Both models with rear shutters, double bearing movements, spiral gears.

**SOUND EQUIPMENT:** Soundheads, amplifiers and speakers for theatres. Amplifiers for drive-ins.

**ASSEMBLIES:** Rear shutter attachments; B B movements; intermittent and projector mechanisms; running in stands; roll ticket holders.

**PARTS:** Sprockets for projectors and soundheads; replacement parts for Wenzel; Simplex type; Powers 6B type; and others. Carbon savers for low-intensity and superx type lamps. Parts for low-intensity lamp-houses of various types.

**REPAIR TOOLS:** Sprocket puller; pin pushers; V blocks; punches; repair hammers; reamers.

**REWINDERS:** Various hand models for 9, 16 and 35mm. 35mm motor driven enclosed PRO-62. Special rewinds as per customer's specifications.

**MAGAZINES:** 18" standard upper and lower magazines; 18" de luxe deep type upper and lower magazines; 24" magazines, upper and lower for 5700 film; upper magazines for Powers 6B.

**PEDESTALS:** Five point L type; Wenzel de luxe base WB-600; Wenzel #1500 and #1800 light weight; enclosed type.

(ALSO SEE PAGE 51)

**DOMESTIC DISTRIBUTION:** Authorized theatre supply dealers.

**WESTINGHOUSE ELECTRIC CORP.,** Lamp Division, Bloomfield, N. J.

Filament projection lamps (mazda), exciter lamps.

Filament projection light sources for operation on standard line voltage, 100-1500 watts; biplane filament lamps with medium prefocus base requiring forced ventilation, 300-1000 watts.

Photocell exciter lamps in standard types.

**DISTRIBUTION:** Theatre supply dealers, or consult nearest Westinghouse Lamp Div. office.

**WESTREX CORP.,** 111 Eighth Ave., New York 11, N. Y.

Sound reproducing and recording equipment; distributes complete theatre equipment outside U. S.

**COMPLETE SOUND SYSTEMS:** Three series—Master, deluxe style for all sizes of theatres; Advanced, medium price range for all sizes of theatres; Standard, for smaller theatres. All systems with "Hydro Flutter Suppressor" in soundhead; amplifiers mounted in floor type cabinets; speaker systems including Western Electric theatre loudspeakers.

**SOUNDHEADS:** Designed for use with leading makes of projectors; "Hydro Flutter Suppressor" reduces mechanical flutter to only .00%; constant film speed maintained by "Electro-Tension Governor" operating on magnetic principle; "Equilight Diffuser" for equal illumination of photocell for both variable density and variable area recordings; plug-in pre-amplifier mounted on chassis, push-button changeover, straight line drive, hand wheel for threading.

**AMPLIFIERS:** Complete series of units with output 15w to 100w; mounted with rectifiers, control and meter panels in floor cabinets with illuminated white enamel interior; harmonic distortion rated 1% over 100 cycles, 2% at extreme low end; separate fuse and switching panel controls power line circuits; power supply panel each amplifier; rectifier for each exciter lamp; switch for emergency operation on a.c.; monitor amplifier separate unit with provisions for hearing aids, accessory speakers, monitor, 100w amplifier a single unit with straightforward class "A" push-pull stages.

**LOUDSPEAKER SYSTEMS:** Six systems. High-frequency horns for auditorium coverage 50°, 80°, 100°; speakers include 754A low-frequency speaker, 713B high-frequency unit, associated sectoral horn; new system using same speaker units and compact horn-baffle for economy installations.

**SOUND SYSTEMS ATTACHMENTS:** Non-synchronous turntable; hearing aid; projection room and stage announcing.

**PUBLIC ADDRESS:** Systems for all sound reinforcement purposes using components made principally by Western Electric Co.

(ALSO SEE PAGE 3)

**BRANCH:** Hollywood Division, 6601 Romaine St., Hollywood 38, Calif.

**DISTRIBUTION:** Westrex sound reproducing equipment and complete theatre equipment of other manufacture, distributed outside U. S. only, through subsidiaries in principal countries. (Recording equipment distributed throughout world including U. S.)

**WILLIAMS SCREEN CO.,** 1679 Summit Lake Blvd., Akron 7, Ohio.

Motion picture screens.

**WHITE and SILVER** seamless screens to 20x25 1/4 ft.

(ALSO SEE PAGE 60)

**DOMESTIC DISTRIBUTION:** The Ballantyne Co., 1707 Davenport St., Omaha, Neb., or direct.

**EXPORT AGENT:** Streuber & LaChicotte, 1819 Broadway, New York 23.

(For Seating see Auditorium Chairs)

### Stage Rigging And Curtain Controls

**AUTOMATIC DEVICES CO.,** 116 N. 8th St., Allentown, Pa.

Curtain control equipment.

**CONTROLS:** No. 145, 1/2-h.p. resilient for medium wt. curtains, track to 50 ft.; No. 200, 1/2-h.p. for heavy curtains, track over 50 ft.; No. 83 "Junior," 1/4-h.p. track to 40 ft. Also steel machine stand, 22 in. high.

**TRACK:** Two types of 14-gauge steel. Nos. 280 and Special 250 for any wt. or span; No. 170 for medium curtains, tracks to 36 ft.

(ALSO SEE BELOW)

**DISTRIBUTION:** All theatre supply dealers, scenic studios and drapery houses.

**Cable Address:** GERKINETO. **Export Office:** 220 W. 42nd St., New York.

**J. R. CLANCY, INC.,** 1010 W. Belden Ave., Syracuse, N. Y.

Stage hardware and rigging.

**COMPLETE MECHANICAL EQUIPMENT FOR STAGES:** Including rigging, hardware, asbestos and other curtains and draperies, with stage installation design service.

**ELEVATORS:** Designed and built to specifications, for lifting orchestra or consoles into pit or on to stage.

**DOMESTIC DISTRIBUTION:** Direct.

**Cable Address:** CLANCYCO. **EXPORT:** Westrex Corp., 111 Eighth Ave., New York 11, N. Y.

**VALLEN, INC.,** 225 Bluff St., Akron, Ohio.

Curtain control equipment.

**CONTROLS AND TRACKS** for every curtain operating need. Multiple Drape Operators. Equipment for preview rooms, wall curtains, panorama windows, glass wall curtains. Midget Operators.

(ALSO SEE PAGE 22)

**DISTRIBUTION:** All theatre supply dealers and scenic studios.

(For Stage Lighting Equipment see Lighting)

### Ticket Sales and Admission Control

**BRANDT AUTOMATIC CASHIER CO.,** Watertown, Wis.

Coin changing equipment.

**SINGLE KEY TYPE (Model 251):** Depression of one key makes change from penny to a dollar, inclusive. Coins roll on edge quickly and with minimum clatter down delivery chute to cup. Chute may be set at any point within radius of 180° on either side of the machine. An automatic control prevents short changing when the supply of coins is too low for proper payment.

**PENNY KEY TYPE (Model 131):** Basic features of Model 251, but of simpler design for lower price. Penny delivery requires depression of second key.

**DOMESTIC DISTRIBUTION:** Through appointed sales representatives; direct inquiries to manufacturer

**COINOMETER CORPORATION,** 30 East Adams St., Chicago 3, Ill.

Coin changing machines.

**SERIES '33 "A":** Direct-paying type, with integral penny keys, combining odd amounts in one operation; also four special keys for split change of 10, 25, 50 cents and dollar.

**SERIES '33 "B":** Changer type, requiring only depression of keys of admission price; keys arranged by color for changing dollar, 50c, 25c or 75c, and penny change.

**SERIES '33 "D":** For operations requiring no pennies; otherwise direct changer type like Model "B."

**DOMESTIC DISTRIBUTION:** Authorized dealers (name for specific territory on request from manufacturer).

"See them at the movies" . . .

AMERICA'S  FAVORITE

### CURTAIN TRACK AUTODRAPE CURTAIN MACHINES

We can still give immediate  
delivery on all ADC Products

WE SUPPORT THE MOST CELEBRATED CURTAINS IN THE WORLD

### This Is A Good Time To Modernize Your Stage!

In all the world—no better equipment for the job than . . . ADC! First choice for appearance and proven operation.

### AUTOMATIC DEVICES COMPANY

116 N. 8th St. Allentown, Pa.

GENERAL REGISTER CORP., 43-61 22nd St.,  
Long Island City 1, N. Y.

Admission Control Equipment.

**ELECTRIC TICKET ISSUING MACHINE:** Motor-driven, automatic issue, 1 to 5 tickets from each unit simultaneously or individually; constructed in units, with housing accommodating 1 to 5; deal plate dimensions—12 in. wide, 1 to 3 units; 18 in. 1 to 5. Ship. wt. from 135 (1 unit) to 190 lbs.

**MECHANICAL TICKET ISSUING MACHINE:** Same design and dispensing as above, but by mechanical action.

**TICKET CHOPPER:** Doormen's collecting machine, electrically operated.

**TICKET CHOPPER:** Motor-driven.

**TICKET CHOPPER:** Electric automatic collection receptacle that cuts tickets in two and files stubs in sequence on linen sinew; 17 in. wide, 16 in. deep, 45 in. high; ship. wt. 215 lbs.

**STUB ROD BOX:** Manually operated ticket collection machine, with action similar to electric equipment; 17 in. wide, 14½ in. deep, 42 in. high; ship. wt. 160 lbs.

(ALSO SEE PAGE 31)

**BRANCHES:** 1018 Wabash Ave., Chicago 5; 6260 Romaine St., Hollywood 38, Calif.

**DOMESTIC DISTRIBUTION:** All theatre supply dealers.

**THEATRE CONTROL CORP.,** 711 West Canfield Ave., Detroit 1, Mich.

Automatic ticket checker.

**"TICOGRAF"**—positive admission control designed to eliminate ticket manipulation and embezzlement. Device automatically counts and destroys tickets used for admissions, records the order in which each ticket was destroyed and reports all resold or unauthorised tickets. Tamper-proof mechanism sealed in anodized, extruded aluminum cabinet.

**DOMESTIC DISTRIBUTION:** Direct.

## Uniforms

**MAIER-LAVATY CO.,** 2141 Lincoln Ave., Chicago, Ill.

Theatre staff uniforms.

Complete coat and trouser uniforms, caps, for ushers, doormen, ticket-takers. Uniform topcoats and overcoats for doormen. Jacket and skirt uniforms, dresses for usherettes. Cashier jackets in two-ply 10 oz. all wool worsted tropicals, 13 oz. gabardines and 14 and 15 oz. serges.

**DISTRIBUTION:** Direct.

**MARCUS RUBEN, INC.,** 625 S. State St., Chicago 5, Ill.

Uniforms, wool and washable.

All types of uniforms, both wool and washable. Uniforms for doormen, ushers, usherettes, cashiers, concessions, porters and all other theatre personnel.

(ALSO SEE PAGE 36)

**DISTRIBUTION:** Mail-order and direct representatives.

(For Vacuum Cleaners see Maintenance)

## Water Coolers

**EBCO MANUFACTURING CO.,** Town & Lucas Sts., Columbus, Ohio.

Electric water coolers and drinking fountains.

**MODEL BE-2:** Bottle type cooler with Kelvinator refrigeration unit; 15½x15½-inch floor space; shipping wt. 135 lbs., domestic, export 215 lbs.

**MODEL BE-R:** Bottle type with Kelvinator-refrigerated compartment; 15½x15½-inch floor space; shipping wt. 160 lbs., domestic, export 242 lbs.

**MODEL PE-6:** Pressure type, 5-gal. storage, with bubbler; Kelvinator refrigeration; 15½x15½; domestic wt. 140 lbs., export 218 lbs.

**MODEL PE-10:** Pressure type, 10-gal.; bubbler; 15½x15½; domestic wt. 150 lbs., export 230 lbs.

**MODEL PE-10-25:** Same as PE-10, with bubbler fountain mounted on one side at child height.

**MODEL PE-20-H:** Pressure type, 20-gal., with bubbler; Kelvinator refrigeration; 22½x21; domestic wt. 290 lbs., export 390 lbs.; also available 115-230 volts, d.c.; also 25 cycle.

**MODEL PE-20-H-25:** Same as PE-20-H, with bubbler fountain mounted at child height on one or two sides.

**MODEL PE-3R:** Pressure type, 3-gal.; bubbler; Kelvinator refrigerated compartment; 12½x12½ inch floor space; shipping wt. 175 lbs., export 240 lbs.

**ACCESSORIES:** Wall bubbler fountains, glass fillers, bubbler valves, pressure regulators, current reduction, transformers, etc.

**DOMESTIC DISTRIBUTION:** Franchise distributors.

**Cable Address:** EBCO. **EXPORT:** Nash-Kelvinator Corp., Export Dept., 14250 Plymouth Rd., Detroit 32.

**GENERAL ELECTRIC CO.,** Air-conditioning Dept., Bloomfield, N. J.

Water coolers.

**PRESSURE BUBBLER COOLER:** Compact, decorative cabinet, G-E hermetically sealed refrigerating unit, large cooling reservoir, angle stream bubbler operated by foot pedal; cap. 4, 7 and 10 gals. per hr. Bottle type also available.

**DOMESTIC DISTRIBUTION:** Authorized electrical and water cooler supply dealers.

**Cable Address:** INGENETRIC. **EXPORT:** International General Electric Co., 570 Lexington Ave., New York.

## Theatre vs Home Shows

[Following is a digest of the more concrete suggestions submitted in various articles on the challenge of home television, published in BETTER THEATRES during 1950.—Ed.]

TWO CONDITIONS probably control the position of the motion picture theatre relative to home television—(1) physical convenience, and (2) relative appeal of its entertainment material.

First, let us consider the factor of convenience. Convenience in competition with that of home television calls for small units close to homes.

To keep the cost of this down, we get rid of all notions of fanciness.

Ordinarily, we would be thinking of theatres of not more than a thousand seats. We often would be calculating our needs in terms of 500 seats! Instead of one unit for a riding distance, we often would consider two units for walking distances. Construction, operating and maintenance costs would be calculated accordingly.

We would finance for twenty-year amortization, possibly longer in some cases. Amortization periods, as they actually work out, are in some degree a reflection of the care taken in the original planning.

A number of possibilities for technical advancement of the motion picture performance occur to a person familiar with the field. One is a larger projected image; especially a larger picture that has greater canvas cinematographically—that is, more pictorial material than the mere characters essential to the bare telling of the story.

The televised picture in the average home is viewed at a distance of from ten to fifteen times the width of the image. Now pictures in a theatre are being witnessed at distances from five to six times the width of the image.

It is comparatively simple to achieve a viewing distance of three and a half times the picture width in our smaller theatres; however, large theatres could be adapted also.

New construction would of course provide an auditorium designed throughout for the creation of a more perfect illusion, not only with respect to the dimensions of the screen, but to its surroundings as well.

We have observed that new construction would be mostly concerned with theatres of the smaller capacities, if the factor of convenience were to be given fundamental consideration. And the smaller theatre provides the best technical conditions for motion picture exhibition.

Unit costs are usually lower also in the construction of a small theatre. Here are major items of low cost:

1. Minimal cubic foot volume per seat of the auditorium.
2. Minimal square-footage of aisle area per seat (consistent with building codes).
3. Elimination of all extraneous ornamentation. (This does not mean that forms and surfaces are not handled so as to be pleasant to the eye, which is quite possible at moderate cost).
4. Clean-cut rather than ornamented facade.
5. Dual incline auditorium floor, with staggered seating, to avoid excavation and excessive foundation and other sub-surface work, including damp-proofing.
6. Efficient planning to reduce volume of structure beyond auditorium walls.
7. Eliminate, wherever possible, stage platform.
8. Maximal use of dry wall and interior finishes (that is, avoiding plaster).
9. Maximal use of factory-finished interior surfaces.
10. Minimal toilet and lounge space.

The character of the clientele is, of course, always a criterion. But regardless of the type of patronage, it is feasible to take advantage of above Points 1, 2, 3, 5 and 6. And where the clientele advised going somewhat beyond the essentials in, say, interior finish or in furnishings or in service facilities, these would provide handy sources of the money for it.

—Ben Schlanger.



# THEATRE SALES



devoted to the merchandising  
of confections, beverages and other refreshments  
at motion picture theatres and drive-ins

## Theatre Sales Champions

### LEADING BRANDS NAMED IN THIRD ANNUAL SURVEY

THEATRE SALES' third annual survey of vending operations reveals such marked preference among theatre patrons for certain brands of candy, beverages and chewing gum, that they constitute a distinct group of current best-sellers in this field.

In this aspect of the survey, which was instituted in 1949 as the first effort of the kind to gather fact and opinion of interest in the formulation of merchandising policies and methods, considerable guidance in buying and display may be derived. It shows actual brand performance, and so as to give outstanding performance due recognition, awards have been inaugurated for the brands shown to be best-sellers by this annual survey, designating each A THEATRE SALES CHAMPION. The 1951 Champions, and their manufacturers, are:

#### CANDY

*Almond Joy* (Peter Paul, Naugatuck, Conn.); *Baby Ruth* (Curtiss Candy Com-

pany, Chicago); *Clark Bars* (D. L. Clark Company, Pittsburgh); *Dots* (Mason, Au & Magenheimer, Mineola, N. Y.); *Good and Plenty* (Quaker City Chocolate Company, Philadelphia); *Hershey Bars* (Hershey Chocolate Company, Hershey, Pa.); *Juicyfruits* (Henry Heide, New York); *M & M's* (M & M, Ltd., Newark, N. J.); *Milk Duds* (M. J. Holloway Company, Chicago); *Milky Way* (Mars, Inc., Chicago); *Mounds* (Peter Paul); *Necco Wafers* (New England Confectionery, Cambridge, Mass.); *Nestlé Bars* (Nestlé Chocolate Company, New York); *Pom Poms* (James D. Welch Co., Cambridge, Mass.); *Suckers* (Holloway).

#### BEVERAGES

These top brands are  
*Coca Cola*, *Canada Dry*

*Ginger Ale*, *Mission Orange* (Mission Dry Corporation, Los Angeles); *Orange Crush* (Orange Crush Company, Chicago); *Pepsi-Cola* (Pepsi-Cola Company, New York); *Hire's Root Beer* (Charles E. Hires Company, Philadelphia).

#### CHEWING GUM

*Beeman's* (American Chicle, Long Island City, N. Y.); *Dentyne* (American Chicle); *Doublemint* (William Wrigley, Jr. Co., Chicago); *Juicy Fruit* (Wrigley); *Peppermint* (Beechnut Packing Company, New York); *Spearmint* (Wrigley).

The survey was conducted through a questionnaire sent to theatres and individuals selected to supply a representative sampling of independent  
(Continued on page 72)





## THEATRE SALES CHAMPIONS of 1951...

### ★ Candy

ALMOND JOY  
BABY RUTH  
CLARK BARS  
DOTS  
GOOD AND PLENTY  
HERSHEY  
HOLLOWAY SUCKERS  
JUJYFRUITS  
M & M's  
MILK DUDS  
MILKY WAY  
MOUNDS  
NECCO WAFERS  
NESTLE'S  
POM POMs

### ★ Beverages

COCA COLA  
Canada Dry GINGER ALE  
ORANGE CRUSH  
MISSION ORANGE  
PEPSI-COLA  
Hire's ROOT BEER

### ★ Chewing Gum

BEEMAN'S  
DENTYNE  
DOUBLEMINT  
JUICY FRUIT  
PEPPERMINT  
SPEARMINT

(Continued from page 71)

and circuit operation of regular and drive-in operations in every section of the country. To promote a reliable return, no questions were asked which sought to pry into phases of operation—such as income and relation of revenue from vending to that at the box-office—which exhibitors generally and properly regard as confidential. Response was a fraction over 18%, almost twice the amount universally considered to be a good return of a questionnaire.

In coverage of regular theatres, the survey largely represents theatres of more than 400 seats, to which it was restricted so far as feasible.

Besides best-selling brands, results of the canvass indicates:

- (1) That candy is sold at 90% of the nation's theatres of more than 400 seats.
- (2) That approximately half of these theatres offer no candy priced at more than a dime, while a maximum of 15c is observed at approximately two-thirds of them.
- (3) That about half sell candy over the counter only.

(4) That 64% of the nation's theatres of more than 400 seats offer beverages, with the figure rising to 90% among circuit regular theatres and among drive-ins, considered as a group.

(5) That more theatres are offering chewing gum, continuing the previous year's trend.

(6) That over 92% of the nation's theatres (at least those of more than 400 seats) offer popcorn, with 66% of them popping it on the premises.

### CANDY AND BEVERAGES

The candy CHAMPIONS are best-sellers among all classes of operation—independent and circuit regular theatres, and drive-ins. They were named among the three leading sellers with a consistency not approached by other brands. The questionnaire asked for the names of the three brands most sold, and among these some other brands than the Champions did occasionally appear. A total of 77 brands thus figured in the returns, with the fol-

lowing types of candy as runners-up to the Champions:

Boston Baked Beans, Brock Nut Roll Butterfingers, Charms, Coobers, Jujubes, Craft Caramels, Live Savers, Love Nest, Milk Shake, Oh Henry, Raisinettes, Rainbow Wafers, Ridley's Cherry Drops, Snickers, Suchard chocolate bars, Tootsie Rolls and Welch's Coconut.

While the 1951 survey reflected no increase in the number of theatres offering soft drinks—actually falling to 64.2% from last year's 67%—the sale of beverages at the counter increased at a rate that was triple last year's increase. Last year additional theatres reporting sale of beverages over the counter amounted to 3%, this year's figure is 9.7%.

At the same time, the use of automatic beverage dispensing machines appears to have increased, with the figure for theatres dispensing drinks over the counter only falling to 58.8% from last year's 65%. Slightly more than 50% of the circuits reporting indicated both counter and machine drink dispensing.

Over 95% of the drive-ins reporting specified the sale of soft drinks, with 96.2% of them providing counter service only.

Although the CHAMPION beverages were the only one consistently named as one of the three best-sellers, a few others were specified sufficiently to be called runners-up. These were Dr. Pepper, Grapette, 7-Up and Tru-Ade.

### CHEWING GUM SALES

More than three out of every five theatres in the country (again, at least those of more than 400 seats) now appear to be offering chewing gum, representing an increase of 7% over last year's figure.

Moreover, gum sales are reported "high" by 38.6% of the responding operations, "medium" by 58.7%, and "poor" by only 2.7%, most of the latter group being drive-in operations.

Again in this category, the CHAMPIONS were named among the top three sellers by a vast majority of the responding operations. Of the remaining brands named, those appearing most often were Beechies, Black Jack, Chiclets and Teaberry.

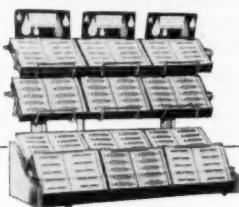
### POPCORN STILL TOP ITEM

Over 92% of the nation's theatres of all classes—independent and circuit regular theatres (of more than 400 seats), and drive-ins—offer popcorn. Among circuit houses, the figure rises to 96%, according to the 1951 sampling, while every drive-in reporting specified that it sold popcorn.

Results of the survey concerning popcorn sales, and other phases of vending covered by the canvass, have been reserved for discussion in the April issue of BETTER THEATRES.

Motion Picture Herald, March 24, 1951

## Experience Proves: Chewing Gum Will Add to Their Enjoyment of Your Theatre



Liberty Theatre, Cleveland, Ohio, displays gum for convenience of patrons and extra revenue.



Arnett Theatre, Rochester, N. Y., profits from sale of well-known brands of chewing gum.

## You build good will and extra profits by selling and displaying popular brands of chewing gum

Yes, it's a well-known fact that many people like to chew gum at the movies. Chewing gum helps keep them happy and relaxed—adds to their enjoyment of the theatre. This means extra good will and profits for you—provided that you make chewing gum easily available to your patrons, as hundreds of theatres are doing.

Display popular Wrigley's Spearmint, Doublemint, "Juicy Fruit", and other well-advertised, fast-selling brands of chewing gum within easy sight and reach of your patrons. They will appreciate this service which you provide for their enjoyment, and your sales of chewing gum will bring in substantial extra revenue.



AF-11

# Theatre Sales MARKET DATA

## Beverages and Dispensers

**BRADLEY-EDLUND CORP.**, Syracuse, N. Y.  
Beverage Dispensers.

**BRADLEY JUNIOR MODEL "D"**: Floor space 24x22 ins., 1,000 cup capacity; serves 2 flavors. Coin changer optional.

**CANADA DRY GINGER ALE, INC.**, 100 Park Avenue, New York 17, N. Y.  
Beverages, dispensers and fountainette.

**FOUNTAINETTE (MODEL 10)**: Complete soda fountain, delivers three flavors of pre-mixed beverages. Occupies floor space of 24x30 ins.; contains carbonator, three 2-gal. syrup tanks, draft arms, 6 water reserve tanks, self-contained refrigeration unit for syrup and water; no drain outlet required. Can be arranged to deliver three carbonated drinks, or two carbonated and one "still" drink.

**CANADA DRY "IN-FOUNTAIN" DISPENSER**: Provides proportional mix of beverage syrup and carbonated water in continuous flow; any size drink may be drawn without stirring. Requires no ice since, syrup pre-cooling chamber is submerged in fountain refrigeration compartment, occupying space of single syrup well. Adaptable to old or new fountains of any make. Unit measures 4 1/2 ins. wide by 12 ins. deep. Available to qualified theatre operators on loan basis. Capacity more than one gallon of syrup, using any of Canada Dry's nine syrup flavors.

**TYPE A DISPENSER (CANADA DRY)**: Delivers measured ounce of beverage syrup on press of button, reloads automatically. Also delivers continuous flow. Cap. standard gal. jug; 7 1/4 ins. square, 16 ins. high. Loaned to qualified theatre operators for use with any of Canada Dry's nine syrup flavors, with proper identifying decal on outer shell. Valve, nozzle and case of plastic; clamp padded to prevent marring of counters. Recessed guide insures centering of glass under spout. Easy to clean.

**BEVERAGES**: Available in the following flavors: Ginger Ale, Spur Cola, Hi-Spot Lemon, Root Beer, Orange (still or carbonated), Lemon-Lime, Grape, Cream Soda, Cherry.

**DOMESTIC DISTRIBUTION**: Through 29 Canada Dry company-owned plants, and Canada Dry syrup jobbers in several hundred cities.

**COCA-COLA COMPANY, P. O. Box 1734, Atlanta, Ga.**

**BOTTLED COCA-COLA and MACHINES** for vending.

**COCA-COLA SYRUP and MACHINES** for vending.

(SEE ALSO SECOND COVER)

**DOMESTIC DISTRIBUTION**: Territorial franchise bottlers.

**COLE PRODUCTS CORP.**, 39 S. LaSalle St., Chicago, Ill.

Beverage Dispensers.

**"COLESPA" THREE-FLAVOR CUP DISPENSER**: 600 cup cap., 1,600 drink syrup cap.; width 26 ins. ht. 67 ins. depth 24 ins. Maroon and grey finish.

**"COLESPA" SIX-FLAVOR THEATRE MODEL**: Illuminated advertising space of 4 ft. width for theater announcements; 1,200 cup cap. Maroon and gold finish.

**BRANCHES**: 431 Turner St., Auburn, Maine; 475 Fifth Ave., New York City; 644 Pine St., Philadelphia; 5736 Ridgedale Rd., Baltimore 9; 7745 Grand River Ave., Detroit 4; 247 East 11th St., Chattanooga; 334 International Trade Mart, New Orleans; 7218 Jarboe St., Kansas City; 1624 Harmon Pl., Minneapolis 3; 1241 1/2 East Admiral Pl., Tulsa; 8255 Beverly Blvd., Los Angeles 48.

**DRINCOLATOR CORP.**, 370 Oakwood Avenue, Youngstown 9, Ohio.

Dispensers.

**THREE-DRINK DISPENSER**: Serves 3 different cold beverages, two carbonated, one non-carbonated. Cap. 1500 drinks, 100 gal. per hr. Counter 42 in. high, 28 in. deep, 26 1/2 in. wide.

**DRIVE-IN TWO DRINK**: 1,000 drink cap., two carbonated beverages.

**DISTRIBUTION**: Direct.

**THE CHARLES E. HIRES CO.**, 206 South 24th Street, Philadelphia 3, Pennsylvania.

Root Beer.

**FOUNTAIN SYRUP**: Packed 4 gals. to case.

**CARBONATED IN BOTTLES**: 8 and 12 oz., 24 bottles to case; 26 oz. 12 bottles to case.

**DOMESTIC DISTRIBUTION**: Branches throughout United States and Canada.

**MILLS INDUSTRIES, INC.**, 4100 Fullerton Ave., Chicago 39, Ill.

Vending Equipment.

**CUP VENDOR MODEL, 400-C**: 400 drink cap.; 21 1/4 ins. wide, 20 1/4 ins. deep, 6 1/4 ins. high; wt. 470 lbs. Tamper-proof vending stage mechanism; automatic coin changer. Front door servicing.

**BOTTLE VENDOR, MODEL 12B-B2**: Cap. 120 bottles, pre-cools 51. 26 1/4 ins. wide, 27 1/4 ins. deep, 8 1/4 ins. high; Ship. wt. approx. 700 lbs. Automatic coin changer. Front door servicing.

**BOTTLE VENDOR, MODEL 66**: Cap. 65 bottles, pre-cools 16. 21 1/4 ins. wide, 21 1/4 ins. deep, 6 1/4 high; Wt. 368 lbs. Automatic coin changer. Front door servicing.

**DOMESTIC DISTRIBUTION**: Direct.

**MISSION DRY CORPORATION, P. O. Box 2477, Terminal Annex, Los Angeles 54, Calif.**  
Syrups and dispensers.

**SYRUPS**: Orange, grape, lemon-lime fruit juice syrups, 5-to-1 mix, ready to use.

**DISPENSERS**: Majestic, Palmer and Norge electrically cooled dispensers; Mission "SC" and Selmix ice-cooled dispensers; single and multiple flavors; 1 to 10-gal. cap.

**BRANCHES**: 510 N. Dearborn St., Chicago; 105 Hudson St., New York.

**SPACARB, INC.**, 311 East 23rd Street, New York 10, N. Y.

Automatic Soft Drink Vendor.

**MIXADRINK MODEL 4D52**: 1,000 cup capacity, 4 flavors.

Model 4D52-H: Vends hot and cold drinks such as soup and chocolate. Wt. 600 lbs.; 66 ins. high, 30 ins. wide, 25 ins. deep.

**BRANCHES**: All principal cities of U. S.

**DOMESTIC DISTRIBUTION**: Purchases through New York office.

**STEWART PRODUCTS CORP.**, Greenwich, Conn.

Beverage dispensers.

**MODEL 5-500C**: Cup machine; stainless steel measuring and dispensing valve, syrup tank, carbonator; 500 cup cap.; 19 in. high, 21 in. wide, 18 in. deep; available with coin changer.

**DISTRIBUTION**: Direct.

## Candy Merchandise

**THE D. L. CLARK CO.**, Martindale, Itasca, Reedsdale and Corry Sts., Pittsburgh 12, Pa.  
Chocolate-coated candy bars.

**CLARK BAR**: Peanut butter and cream caramel center with a milk chocolate coating; 5c and 10c sizes; white, orange and blue wrapper.

**DOUBLE COCONUT BAR**: Coconut and vanilla cream center with bittersweet chocolate coating; two pieces in one white, orange and blue package.

**HENRY HEIDE, INC.**, 313 Hudson Street, New York 13, N. Y.

Candy.

**JUJYFRUITS**: Chewy gum candies, assorted colors and flavors, in attractive box. Net wt. 1 1/4 oz.; 24 boxes to ctn. Retail at 5c.

**JUUBES**: Small pure gum candies in assorted colors and flavors. 1 1/4 oz. in wax paper lined boxes; 5c pkg., 20 boxes to ctn.

**LICORICE PASTILLES**: Natural gum, licorice flavored (good for dry throat). 1 1/4 oz. in wax lined box; 5c pkg., 20 boxes to ctn.

**CHOCOLATE SPONGE**: Double bar, unique porous center, chocolate coated. 1 oz. yellow and brown glassine wrap. 24 bars to box; retail at 5c.

**HERSHEY CHOCOLATE CORP.**, Hershey, Pa.  
Chocolate bars and other chocolate candies.

**CHOCOLATE BARS**: Almond, Milk, Crackel, Mr. Goodbar and Semi-Sweet, available in 5c, 10c and larger bars; 5c items packed 200 or 24 count; 10c items packed 100 or 24 count; large bars 12 count or 72 bar assortments.

**CELLOPHANE BAG ITEMS**: Milk Chocolate Kisses and assorted miniature bars.

**DOMESTIC DISTRIBUTION**: Direct.  
Cable Address: HERSHEY.

**M. J. HOLLOWAY & CO.**, 308 W. Ontario St., Chicago, Ill.

Bar, package and box candy.

**MILK DUDDS**: 5c pkgs. in 24 and 100 count; 10c pkgs. in 12 and 60 count.

**HOLLOWAY SUCKERS**: In 24 and 70 count; a safety stick is used in all 70 count packages for theatre use.

**MILK FAILS**: In 24 and 100 count.

**BLACK COW SUCKER**: In 24 count.

**C. O. D. SUCKER**: In 24 count.

**TOFFEE KRUNCH**: 5c pkgs. 24 and 100 counts; 10c pkgs. in 24 and 60 count.

**DOMESTIC DISTRIBUTION**: All confection theatre supply dealers, and candy and tobacco wholesalers.

**QUAKER CITY CHOCOLATE & CONFECTIONERY CO., INC.**, 2136-60 Germantown Ave., Philadelphia 22, Pa.

Licorice candy.

**GOOD AND PLENTY**: Pink and white-coated licorice candies, boxed, 1 1/4-oz.

**MASON, AU & MAGENHEIMER, P. O. Box 545, Mineola, N. Y.**

Candy.

**MASON PEAKS**: Chocolate covered coconut; 1 1/4 oz.

Motion Picture Herald, March 24, 1951



# Survey after survey proves popularity of *Mason* candies

**THREE INDEPENDENT MAGAZINE SURVEYS  
PROVE MASON CANDIES AMONG NATION'S TOP CHOICES**



## *Vending Machine Operators say:*

"These (candy) products are the best sellers year-round and regardless of the season." And among the operators' top thirty choices was everybody's favorite, Mason Mints!

(Source: Vend, Jan. 1951)



## *Theatre men say:*

"Among the top 10 Pocket Packages of candy, Mason was the only manufacturer to have two items listed... Mason Dots and Mason Black Crows."

(Source: Box Office, Jan. 6, 1951)



## *Teenagers say:*

"85.2% of us eat fruit and other candy drops, and among the 18 brands listed Mason was mentioned 3 times. High on the list were Mason Dots and Mason Black Crows."

(Source: Boys Life 1950 Survey)

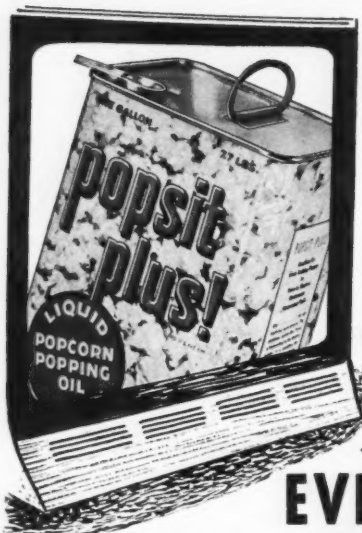
**Let Mason's quality and consistent sales-making advertising insure profits for you...**



**Flash!** Mason Dots wins a Theatre Sales Champion Award

(BETTER THEATRES SURVEY, 1951)

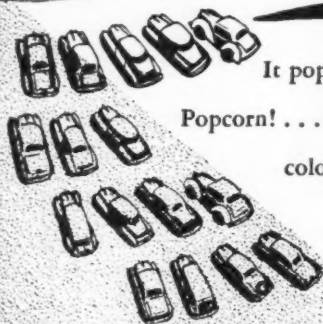
The Best Drive-ins Are Featuring



popsit  
plus!

the ONE popping oil that

DOES  
EVERYTHING!



It pops America's Best-Selling

Popcorn! . . . adds butter-like flavor,

color and aroma that make

people ask for more.

It's America's Most Useful  
Frying Oil for Drive-Ins!

popsit plus!

Made by C. F. Simonin's Sons, Inc. Phila. 34, Pa.

Convenient warehouse stocks and distributors from coast to coast  
POPPING OIL SPECIALISTS TO THE NATION

Pops Corn  
Fries Burgers  
Hot Dogs, French Fries

•  
Is always liquid

•  
Comes in easy-to-use  
Gallon Cans

•  
No Waste

MASON MINTS: Chocolate covered mint gatty; 1½ oz.

PECAN COCONUT: Pecans and coconut with milk chocolate coating; 1½ oz.

BLACK CROWS: Licorice flavored gum drops; 1½ oz.

DOTS: Fruit flavored gum drops; 24 to box, 18 boxes to ship, case, also 120 ctns. to case.

(ALSO OPPOSITE PAGE)

DOMESTIC DISTRIBUTION: Direct.

NESTLE'S CHOCOLATE COMPANY, INC., 60 Hudson St., New York 13, N. Y. Confectionery.

NESTLE'S CHOCOLATE BARS: Nestle's Crunch, Milk and Almond small bars are available in 100 count (4-100's per case) both regular and light weight, in addition to the regular pack 24's. Nestle's 10c Crunch also available in regular pack 12's, plus regular and light weight pack 100 count (100 bars per shipping case). Nestle's 10c Milk available in regular 12's and in 100's.

OTHER BAR CANDY: Nestle's Economy Bars—Crunch, Milk, Almond, Hazelnut and Semi-Sweet available in regular pack, 12 bars per box, 6 boxes per case. Nestle's famous Cholets also available as penny seller—individually molded, foil wrapped, in five pound display box, 6 boxes per case.

(ALSO SEE PAGE 77)

NEW ENGLAND CONFECTIONERY CO., 254 Massachusetts Ave., Cambridge 39, Mass. Candy bars and packages.

NECCO WAFERS: Sugar wafers in an assortment of 8 flavors. 2-oz.

SKY BAR: Chocolate-covered bar with four different flavored centers in one bar. 1-oz.

CHOCOLATE PEPPERMINTS: 6 individual chocolate covered peppermint patties in a box. 1½-oz.

FRUIT TREATS: 3 different true fruit cream centers in one bar. 2-oz.

NECCO OK: Milk chocolate coated peanut molasses crunch. 2½-oz.

All items packed 24 or 100 count.

#### Chewing Gum

WILLIAM WRIGLEY, JR., CO., 410 N. Michigan Ave., Chicago, Ill. Chewing gum.

STICK GUM: In flavors indicated by the three brand names—Spearmint, Doublemint (regular peppermint), and Juicy Fruit.

CANDY-COATED GUM: "PK's"—peppermint gum inside peppermint candy.

(ALSO SEE PAGE 73)

#### Display Equipment And Service Bars

ANDERSON & WAGNER, 8701-11 South Mettler St., Los Angeles 3, Calif. Beverage dispensers, cooling and carbonation machines.

"EVERFROST" SODA BAR: Self-contained; dispenses two or three drinks; carbonated water pre-cooled mechanically.

PRE-COOLING & CARBONATING MACHINE: 960-drink cap. up to four independent two-faucet dispensers can be operated.

DISTRIBUTION: National, through theatre equipment dealers.

THE COLUMBUS SHOW CASE COMPANY, 850 West Fifth Ave., Columbus 8, Ohio. Merchandise Display Equipment.

CASES: Many models of showcases, both floor and wall type.

Motion Picture Herald, March 24, 1951

# Star Attractions!

Theaters everywhere report a steadily increasing volume in these popular 10¢-size Nestlé bars!



**10¢ SIZE**

Coast to coast a top seller!



**10¢ SIZE**

Another BIG favorite back again!



1951 "Theatre Sales Champion" awarded to **NESTLÉ'S** in third annual national survey of motion picture theatres conducted by **Better Theatres** section of **Motion Picture Herald**.

**NOW AVAILABLE  
10¢ ALMOND**

**Nestlé's Crunch, Milk and Almond Bars also available in 5c sizes—  
Both 5c and 10c sizes packed 100 count and 24 count**

**Nationally advertised—a national favorite for 30 years!**

Nestlé's Chocolate Company, Inc., 60 Hudson Street, New York 13, N. Y.

**"Movies are better than ever!"**

## Food Equipment and Service

**ACTON MANUFACTURING CO., INC., P. O.**  
Box 643, Arkansas City, Kans.

Food Equipment.

**PORTABLE CONTAINER:** For hot or cold foods and beverages. Also made to dispense hot liquid. All-metal construction, insulated. Red baked enamel, or polished stainless steel finish. Removable sandwich tray. Cap. 9 gals. liquid; 24 six-oz. bottles.

**VENDORS BASKETS:** Holds 20 six-oz. bottles. Available with or without partitions. Holds drinks, candy, tobacco, etc.; 12 1/4 in. long, 10 1/4 in. wide, 17 1/4 in. high (to top of handle), 4 1/4 in. deep; all-metal, red baked enamel finish.

**JUNIOR SIZE PORTABLE COOLER:** For hot or cold beverages and food. Also made for dispensing hot liquids. Lightweight, streamlined design; all-metal construction. Cap. 12 six-oz. bottles. Red baked enamel or polished stainless steel finish.

**DOMESTIC DISTRIBUTION:** Sold direct or through Coca-Cola bottling companies.

**PIZZA ENTERPRISES, INC., 420 75th St., No.**  
Bergen, N. J.

Pizza pie crusts and bake ovens.

**PIE CRUSTS:** Pre-baked; 5 sizes: 6 1/4, 8 1/4, 12 1/4, 15 1/4 and 16 1/2-in. diameters.

**BAKE OVENS:** Electric; 250w, outside dimensions 28x25x19 in., inside dimensions 18x24 in. Gas; outside dimensions 40x25x25 in., inside dimensions 19x33 in.

(ALSO SEE BELOW)

**DOMESTIC DISTRIBUTION:** Direct.

**TOASTMASTER PRODUCTS DIV., MCGRAW**  
ELECTRIC CO., Elgin, Ill.

Roll and food warmers, toasters, waffle bakers.

**BUN TOASTER (SLOT TYPE):** Model 1D2-B, four-slice, automatic. For toasting hamburger buns, etc., on inner surface only. Toasts 250 half-buns, or 125 orders per hr.; 11 1/4 in. wide, 11 in. deep, 8 1/4 in. high; ship. wt. 25 lbs., single ctn. only. Also comes in 8-slice size.

**BREAD TOASTER (SLOT TYPE):** Model 1D2, four-slice, automatic. Toasts 250 slices per hr.; 11 1/4 in. wide, 11 in. deep, 8 1/4 in. high; ship. wt. 25 lbs., single carton only. Also comes in 2-, 6-, 8-, 12- and 16-slice sizes, up to 1,000 slices of toast per hr.

**ROLL AND FOOD WARMER:** Model 2DS, 2-drawer, designed for hot sandwiches or other foods for rush service during drive-in intermissions. Allows food service operator to prepare hot food in advance, keep it hot and oven-fresh for hours and serve quickly. Holds up to 20 dos. "hot dogs"; 21x23x2 1/2 in.; drawer, 15 1/2x16 1/2 in.; ship. wt. 190 lbs., crated single. Also comes in 3 and 4 drawer sizes.

**WAFFLE BAKER:** Model 2E2, double unit. "Sil-lect"-treated grids prevent waffle-sticking, eliminate oil conditioning of grids. Automatic; 20 in. wide, 15 1/2 in. deep (incl. cord), 7 1/2 in. high closed, 19 in. high open; installed wt. 26 lbs.; ship. wt. 31 lbs.

**DOMESTIC DISTRIBUTION:** Through authorized "Toastermaster" distributors.

## Ice Cream and Custard Machines

**BERT'S ELECTRIC AUTOMATIC SHOW MA-**  
CHINE CO., Box 7803, Fair Park, Dallas, Tex.

**AUTOMATIC SNOW CONE MACHINE:** Grinds 12 1/2 lbs. of ice, requiring 1 1/2 minutes to shave. Machine compact, made of aluminum; wt. 130 lbs.; overall ht. 54 1/2 in. with rod extended, 40 1/2 in. with rod down; 21 in. wide, 18 in. deep. Motor 1/2 h.p., 110 v., a.c. Counter space required 18 x 21 in. Also available in 50 lb. cap. to supply park or fair.

**MILLS INDUSTRIES, INC., 4110 Fullerton Ave.,**  
Chicago 39, Ill.

Frozen custard and batch ice cream freezers.

**GRAVITY FED:** Supplies mix in amounts adjustable by means of a dial, up to a total of 15 gal. per minute; custard spigot and a 2-h.p. agitator drive motor for extra-low temperature operations available.

**PUMP FED:** As above, but with side cabinet pumped equipment providing a continuous supply of mix.

**DOMESTIC DISTRIBUTION:** Direct.

## Popcorn Machines and Supplies

**THE BEST FOODS, INC., 1 East 43rd St., New**  
York 17, N. Y.

Popcorn oils.

**NUCOLINE:** Refined coconut oil; color added; packed in drums.

**SUPER POP:** Made from pure peanut oil; color added; packed in drums.

**DISTRIBUTION:** Direct and jobbers.

**C. CRETORS & CO. INC., 620 West Cermak**  
Road, Chicago 16, Illinois.

Popcorn machines.

**SUPER 40 MODEL:** Walnut cabinet, 28x48x53 in.; 1 lb. all electric self-seasoning popping unit.

**CADET MODEL 51:** Stainless steel counter model with all-electric self-seasoning popper, capacity 6 oz. per popping.

**HOLLYWOOD MODEL 46:** Stainless steel cabinet, illuminated Lucite top, metered seasoning pump, filtered exhaust system, 16 oz. self-seasoning all-electric popping unit.

**GIANT MODEL 41:** Gas fuel portable popping unit with 2 lb. per popping capacity. Available with various cabinets.

**DOMESTIC DISTRIBUTION:** Farmer Boy Corn & Equip. Co., 352 West 44th Street, New York; Blevins Popcorn Co., 31st and Charlotte, Nashville; Charles E. Darden & Co., 308 S. Harwood, Dallas;

Farmer Boy Corn & Equipment Co., 60 E. 13th St., Chicago; Walter E. Hugo, 540 Hohman Ave., Hammond, Ind.; L. & L. Popcorn Co., 139 W. 18th St., Kansas City, Mo.; Poppers Supply Co., 72 P. O. Place, Salt Lake City; B. F. Shearer Co., 1964 S. Vermont, Los Angeles, 1947 N. W. Kearney, Portland 9, Ore.; 243 Golden Gate Ave., San Francisco, 2318 S. Second Ave., Seattle; Superior Popcorn Co., 2015 Ingersoll Ave., Des Moines; Vindex, Inc., 701 S. Second St., Milwaukee; Wilkin Theatre Supply, 130 Walton St. N. W., Atlanta.

**CABLE ADDRESS:** CREKORN, CHICAGO.

**NATIONAL THEATRE SUPPLY, 92 Gold St.,**  
New York, N. Y.

Popcorn machines, raw corn, seasoning, containers.

**"NATIONAL SHOWMAN" MODEL:** Counter style popper, base of steel const., "quilted" stainless steel finish, glass popper case with glass deal plate 17 1/2 in. above floor; pre-heat seasoning well, semi-automatic pump; raw corn bin, storage for bags, etc.; cash drawer; popping cap. 16 oz.

**"NATIONAL MOVIE HOUR" MODEL:** Counter style popper, base of steel const., white baked enamel finish, stainless steel work tray; glass enclosed popping and warming compartment; pre-heat seasoning well, semi-automatic pump; two cash drawers, accessory drawers; 125 lb. raw corn storage; two cash drawers; popping cap. 3 lbs.; 54 in. long, 30 in. wide; counter height 48 in.

**RAW CORN AND SEASONING:** "Movie Hour" corn packed 10 lb. cans, four to case, also 100 lb. bags. "Movie Hour" liquid seasoning packed 1-gal. cans, six to case; "Aroco 76" seasoning, solid, refined from coconut oil; packed 50 lb. tins, 410 lb. drums. Line includes bags, hoses, salt and corn scoops.

**DOMESTIC DISTRIBUTION:** National Theatre Supply branches (see dealer list on page 6).  
**EXPORT:** Export Dept., home office.

**MANLEY, INC., 1520 Wyandotte, Kansas City 8,**  
Missouri.

Popcorn Equipment and Supplies.

**POPPING MACHINE, STANDARD MODEL:** Completely enclosed; porcelain and nickel finish; large capacity.

**POPPING MACHINE, DRIVE-IN MODEL:** Capacity to 30 bushels of popped corn per hr. Heavy-duty unobstructed warming pan; warming oven; automatic seasoning well and pump; colored tubular illumination.

**POPCORN SUPPLIES:** Corn, seasoning, salt, bags and boxes.

(SEE ALSO THIRD COVER)

**C. F. SIMONIN'S SONS, INC., Philadelphia 34,**  
Pennsylvania.

Refiners and packers of popcorn oils.

**POPSIT PLUS:** Artificially butter flavored and colored peanut oil; packed in gallon tins; especially for lobby popping.

**SEAZO:** Coconut Oil; artificially butter flavored and colored. Packed in 50 lb. pails and 400 lb. drums; for central popping.

(SEE ALSO PAGE 76)

**DOMESTIC DISTRIBUTION:** Dealers and warehouse stocks in principal cities.

**Cable Address:** SIMONIN, PHILADELPHIA.

**PRONTO POP CORN SALES CORP., 702 Beacon**  
Street, Boston 15, Mass.

Popcorn warmers, food heaters.

**COUNTER MODEL MLL:** Rigidized stainless steel construction; underwriters' lab. approval; 20 lb. cap. Recirculating "Hot Blast" heating system. 26 in. wide, 24 in. deep, 38 in. high.

**PRONTO JUNIOR POPCORN DISPENSER:** 10 lb. cap. Manual chute operation; "Hot Blast" heating system. 16x16x35 in.

**PRONTO "CONSOLE" WARMER:** Available in walnut, mahogany or bleached oak; lined with stainless steel; insulated; cold cathode lighting. Cap. 30 lbs. popcorn; 3 ft. wide, 2 ft. deep, 54 in. high.

**PRONTO "FRESH SERVE" FRANKFURT HEATER DISPENSER:** Heats franks and rolls; especially designed for drive-ins; cap. 120 prepared franks in roll. Stainless steel; contains complete steam unit and hot air blower unit. Overall dimensions 26x22 and 38 in. high.

## It's PIZZA for PROFITS

You've probably read what **Wilfred P. Smith** wrote about **PIZZA** in the November 1950 Better Theatres.

We can show you how to gross **200%**, selling this popular snack, and increase your soda sales besides.

**Drive-In Concessions, Inc.** plans to feature **PIZZA** at nine of their refreshment stands this Spring.

Why not inquire about **PIZZA** from us today.

**PIZZA ENTERPRISES, Inc.**

420 75th Street

North Bergen, N. J.



# Only the **NEW** *Manley* **ARISTOCRAT** has **ALL** these **POPCORN PROFIT FEATURES**

**CASCADE KETTLE.** New in design, new sizes, 12-oz. and 16-oz. Greater popping volume, more eye appeal, greater popcorn production. Concealed driving mechanism and concealed electric contacts. Snap opening lid, 360° turn.

**GYROTATOR.** Mixes corn, oil, salt, evenly. Ejects popped corn from the kettle, cascading it to the warming pan. May be quickly unscrewed and the inside of the kettle wiped with a cloth.

**SEASONING WELL.** New, automatic plug-in, heat controlled by thermostat, new type heating element. Quicker heating, longer life.

**THREE-WAY HEAT CONTROL.** Selective control turns out fluffier, better-tasting popcorn. Increases popping expansion and gross profit.

**SEASONING PUMP.** New and improved. More accurate. Can be set for any desired amount in 1/2-oz. steps. Delivers liquified seasoning directly to kettle. Eliminates guess work. Makes better popcorn.

**WARMING PAN.** One piece of anodized aluminum, no seams, welds or rivets. Heats more evenly than any other metal.

**INTERCHANGEABLE KETTLES.** 16-oz. kettle fits 12-oz. machine and vice versa. Simple release lever disengages the kettle. Any operator can make the change. Only tool required is a coin from the cash box.

**FOR BEAUTY** you can't beat Manley's new Aristocrat. The red, cream and flash of polished stainless steel and aluminum make an eye-catching combination.

**DISPOSABLE FILTER** in absorption pan. Traps oil and salt bearing steam. Filters out impurities, releases only pleasant popcorn aroma. Drain pan daily.

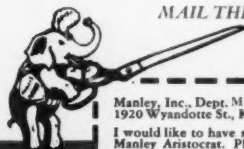


## YOU CAN HANDLE CROWDS FASTER AND INCREASE YOUR GROSS PROFIT BY USING THE CASCADE KETTLE...

For Complete Information  
MAIL THE COUPON NOW!

© 1951, Manley, Inc.

Its interchangeable kettles, new-style seasoning well and pump, and new method of heat control make it the best popcorn machine ever. At little extra cost, it can be two machines in one. Use a 12-oz. kettle for slower mid-week operation, a 16-oz. kettle for the week-end rush. For more details, mail the coupon.



*Manley, Inc.*  
**THE BIGGEST NAME IN POPCORN**

SALES AND SERVICE OFFICES IN 27 CITIES • SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. MPH-GUIDE  
1920 Wyandotte St., Kansas City 8, Mo.

I would like to have more information on the new Manley Aristocrat. Please have a Manley man call and bring me your booklet, "How To Make Big Profits From Popcorn."

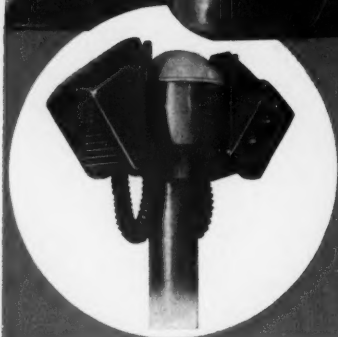
Your Name .....  
Business .....  
Address .....  
Best Time to Call .....

# MORE

**DRIVE-IN THEATRES USE**

***Simplex***  
REG. U.S. PAT. OFF.

**IN-A-CAR  
SPEAKERS**



**MORE RUGGED!**

Built to take plenty of abuse...  
full protection against the elements.

**MORE DEPENDABLE!**

Outlasts all others... at lowest  
basic maintenance expense.

**MORE TONE QUALITY!**

Finest clearest tone... from  
full-off to full-on.

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION

DISTRIBUTED BY

**NATIONAL**  
**THEATRE SUPPLY**

Division of National • Simplex • Bludworth, Inc.

PATRONIZE YOUR LOCAL MOVIE THEATRE FOR THE BEST IN ENTERTAINMENT